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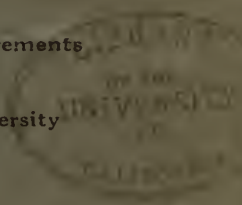
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The Development of Naturalism in German Poetry from the Hainbund to Liliencron

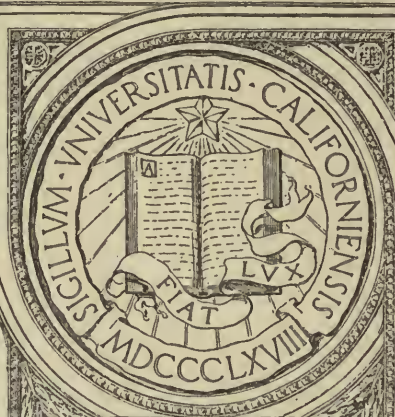
A thesis submitted in partial fulfillment of the requirements
for the
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BY
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JUNE, 1917

EXCHANGE



EX LIBRIS

[A large page of musical notation, consisting of many staves filled with handwritten notes.]

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Goethe Album

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Ex Change

INTRODUCTION

In tracing the development of naturalism in poetry the first question to intrude into the mind of the investigator will probably be: Is naturalism in literature, and especially in poetry, something new, the characteristic tendency of any particular age?

If naturalism is used as a synonym for realism, the answer must be "no". Popular epics and folk-poetry, close to the soil and in immediate touch with the life and soul of the people among whom they had their origin, most invariably show a strong tendency toward realism. The description of everyday life in Homer must have appeared realistic in its day; the *Odyssey* mentions realistic details that would evoke a smile in the average English reader of today; we need only remember the dung heap before the door of *Odysseus**. This realistic tendency appears especially in popular ballads and lyrics.

In more complex, more refined, and more developed stages of culture and education this simple realism is often lacking. The poets need not go to their immediate surroundings for inspiration; they may turn to the great poets preceding them. They thus lose close contact with their own native soil, becoming refined and unrealistic. Their appeal no longer is to the masses; only the aristocracy of the intellectual can appreciate them. Since they follow in the footsteps of earlier poets, their subject matter is limited in scope; they tend to confine themselves to a certain group of phenomena which they consider typical. Hence the art of this type often becomes highly conventional. It is well represented by the classical French drama, and in German poetry by the *Anacreontics*. All portrayal of the individual and the specific in life has here been abandoned in favor of the typical, the conventional.

If we compare the poetry of Germany with that of England or France, we shall see that the former is relatively more realistic, more popular, and closer to its own native soil than the latter. Many of the leading English poets, Coleridge, Byron, Shelley, Keats, Tennyson, Mathew

*The frequent assertion that the early poetry, such as the epics of Homer, is more idealistic than the literature of a later day is not a contradiction of the statement above. Homer is idealistic in his attitude toward the miraculous and the heroic. He has undoubtedly idealized the life of his day and passed over in silence many of its disagreeable and trivial features, but nevertheless his strongly realistic tendency is undeniable.

TO YOU ANGLO-SAX

Arnold, Rossetti, Swinburne, etc., are very remote from their native English soil, are not readily intelligible to the man of little education, and not markedly realistic. The more realistic poets, Wordsworth and Browning, stand out as exceptions, while Burns really stands aside from English literary traditions and succeeds only when he leans wholly on the traditional Scotch folk-poetry. In France some of the leading poets show strong realistic tendencies at times, but usually they appear much less realistic and much more exclusive in their appeal than the Germans, notwithstanding such exceptions as Béranger. But in Germany since 1770 we find most of the eminent poets leaning more or less strongly toward realism; it is the refined and aristocratic poet, such as Hölderlin or Platen, who forms the exception here. The reasons for this may be more profitably discussed a little later.

If naturalism were synonymous with realism, German poetry since 1770 would at once be seen to be more naturalistic than that of England or France. But that naturalism which was the ruling force in German literature toward the close of the nineteenth century, and which was as characteristic of the lyric as it was of the drama or the novel, is more than merely a high degree of realism. It is something decidedly distinctive and characteristic of its time, for it was the result of the spirit of an age which had never been before: the age of modern science. The scientific spirit of investigation, ideal of the latter nineteenth century, tended to a more careful analysis of reality than was attained before. As a result we have the tendency to make art coextensive with life. This naturally led to the treatment of subjects hitherto considered as unfit for poetry. Furthermore, a greater minuteness in regard to detail made its appearance in poetry, above all in the treatment of nature. These tendencies in turn led to a greater freedom of expression, since a small and limited "poetic" vocabulary would be incapable of becoming the vehicle of an art that is to become coextensive with reality.

The scientific objectivity had given rise to a drier, more matter-of-fact attitude toward life. The old romantic spirit, so characteristic of the early nineteenth century, had begun to fall into disrepute. The growth of scepticism and materialism, following in the wake of the development of natural science, meant the disintegration of many old beliefs and ideals. These tendencies all helped to bring about the naturalistic era in literature.

The scientific spirit had thus fused with the realistic tendencies inherent in German poetry to produce naturalism. But still other fac-

tors were to assist in the moulding of naturalism. One of these was the growing spirit of individualism. The classicists had emphasized the typical at the expense of the personal. It was relatively late when poets felt themselves at liberty to introduce their own personality into poetry, and to substitute specific experiences in place of the general themes of the classicists. Instead of simply singing about wine and love and displaying their devotion to fictitious sweethearts with Greek names, as had been customary among the Anacreontics, the modern poets began to reveal their actual inner self. A greater variety of experiences was thus introduced into the lyric. The growth of individualism in literature becomes very apparent when we turn from Corneille or Molière, both of whom always portrayed the typical, to Rousseau. In the lyric the change appears very evident if we compare the highly individualistic poetry of Heine with that of the Anacreontics.

The growth of democracy in the course of the 18th century also left its trace upon literature, and in the 19th century socialism began to play an increasingly prominent part in the life and thought of the world. The peasants and the middle class were well in the lyrics and epics of the latter eighteenth century, and in the nineteenth century the proletarians and the outcasts absorbed a growing portion of the poet's attention. The interest for the unfortunate members of society assumes the form of compassion, the ability to see the wrongs inflicted upon certain classes and the consequent desire to side with the lower classes against their oppressors.

It is my aim to trace the development of these tendencies, of realism, of the scientific spirit, of individualism, of democracy, and of socialism, in German poetry, and to show how the various factors have helped to bring about naturalism. The appearance of Liliencron's "Adjutantenritte" (1884) is commonly accepted as marking the beginning of a new era, that of naturalism. Whether this conception is correct or not can be decided later; at any rate, I shall abide by the popular conception that the year 1884 stands at the threshold of a new period, and shall not attempt to investigate the poems of any author whose first volume of poetry appeared later than 1884.

THE EIGHTEENTH CENTURY BEFORE GOETHE

The reason for the more pronounced leaning toward realism in German poetry as compared with that of England and France is a twofold one: 1, the Renaissance, giving rise to a more conventional and un-

popular art, came to Germany rather late, and failed to produce a single great poet; 2, the German lyric has received much of its inspiration from the folk-song, the popular art of the masses. The second of these two factors is the natural result of the first, for it was the desire to break with the artificial and feeble imitators of the classics that prompted the Germans to turn to the folk-song.

The poetry of the Renaissance is represented by the first and second Silesian schools, and later a similar tendency appeared among the Anacreontics. The poetry of this type thus remained the ruling force in German literature throughout the seventeenth century and also a very large part of the eighteenth century. It was not only inspired by the classics, but to a great extent a mere imitation of the latter. The list of subjects open to poetic treatment was decidedly limited; the language was conventional. The profuse employment of mythological references made this poetry almost unintelligible to the masses. The sentiments expressed were impersonal; only too frequently there was a wide breach between the sentiment of a poem and the ideas and ideals held by its author in private life. These are all facts so well known to anyone acquainted with German literature that illustrations would be quite superfluous.

While this inferior poetic art was ruling Germany the folk-song was ignored and despised by men of letters and had already begun to fall into oblivion. When Percy's "Reliques of Ancient English Poetry" and MacPherson's (supposedly original) "Ossian" had attracted the attention of German readers many of the leading intellects began to realize the artificiality of German poetry. The conviction began to spread, in spite of opposition, that the songs of primitive people constituted poetry at its best, and the question arose: "Have the Germans no folk-poetry?"

The honor of having been the chief champion of folk-poetry in the Germany of the eighteenth century belongs to Herder. But while Herder defended folk-poetry in his prose writings¹ and collected folk-songs², his own original poems can not be said to show the folk-song influence to any marked extent. It is probably true, furthermore, that the return to the realism of the folk-song would have come without Herder through the influence of Percy, Ossian, and Homer.

The movement toward popular poetry could not fail to receive considerable support from the back-to-nature movement, which, championed

¹See Herder's "Von deutscher Art und Kunst I"; ²Herder's "Stimmen der Völker in Liedern".

by Rousseau, had such far-reaching influence on the minds of the latter eighteenth century. Never before had the poets been so strongly attracted to rural life. The peasants, hitherto despised, now became the centre of interest quite as much as the slums and proletarians 100 years later.

It is among the poets of the "Hain" where this spirit is most in evidence. The very circumstances under which this alliance was founded would symbolize a return to nature¹. J. H. Voss, the head of this alliance, was also the foremost realist among its members. The fact that this poet's own grand-parents were peasants and in bondage would naturally predispose him toward the portrayal of rural and peasant life. The simplicity and realism of description which characterize his works are probably traceable in part to the influence of Homer, whom Voss translated. The realism of Voss's idyls forms a glaring contrast to the somewhat insipid idealism of the contemporary Salomon Gessner.

A close analysis of Voss's "Luise"² will give us an idea of the poet's realism. The first idyl very simply describes a picnic in the forest. It mentions the poultry in the back yard³, the dog growling at the cat and trying to catch flies⁴, and even less agreeable details, such as the gnats⁵, the coughing and spitting of the old man⁶, and the lawn is described as being too damp to sit upon for the person susceptible to coughing and sneezing⁷.

The most trivial details are introduced into "Luise": Susanna, the maid, catches flies and mice, and airs the alcove⁸; we read: "Ihr lauft ja so rasch wie die Hühnlein über den Hof, wenn die Magd an der Haustür Futter umherstreut"⁹; and again: "Hat der hässliche Kater wieder gemaut? Ein Hühnlein beim Eierlegen gekakelt? Oder Susanna zu laut mit dem Waffeleisen geklappert?"¹⁰. The closet containing the collars and shirts is described in the second idyl of "Luise"¹¹. The doctor's advice is also brought in¹².

While Voss is thus breaking away from the conventional list of poetic subjects, he is also introducing a minuteness of treatment which is unsurpassed by any poet before Annette von Droste-Hülshoff. Let us proceed with our analysis. Sounds are introduced to a much greater extent than hitherto in poetry: the chirping of the crickets¹³, the humming of the bees¹⁴, the buzzing of the flies¹⁵, the buzzing of the beetle¹⁶, the

¹Witkop's "Die neuere deutsche Lyrik", Leipsic and Berlin, 1910, v. I, pp. 219 and 220. ²ed. used for Voss: "Hempel's Klassiker-Ausgaben", Berlin n.d. "Luise" in v. I. ³p. 1, 11-13. ⁴p. 1, 14-16. ⁵p. 2, 4. ⁶p. 19, 23, and 26. ⁷p. 25, 23, and 26. ⁸p. 4, 18-20; ⁹p. 11, 16-17. ¹⁰p. 12, 3-5. ¹¹p. 34, 18, and 35, 1-3. ¹²p. 35, 6-7. ¹³p. 5, 21. ¹⁴p. 1, 2. ¹⁵p. 1, 16. ¹⁶p. 30, 16.

hooting of the owl¹, and the ticking of the clock². The introduction of odors (not too common in poetry) is especially remarkable: "Dass Geissblatt duftet des Abends viel zu streng", und zumal mit der Lilien und der Reseda Duft vermischt"³. Other odors mentioned are that of the strawberry⁴, and that of the grass⁵.

The detailed knowledge of plant and animal life on the part of Voss appears to be considerable. Among birds, for instance, he mentions the mire-drum, lapwing, cuckoo, black-bird, finch, bunting, quail, ring-dove, and roller⁶. In regard to plants the poet is also highly specific in his references, mentioning, for instance, the clay-weed⁷, and the tendril⁸.

Landscapes are also described in great detail⁹.

This enumeration of details regarding Voss's treatment of nature is undoubtedly very incomplete, but it will show what a tremendous difference in regard to care for detail exists between the nature treatment of Voss and that of earlier poets, Brockes for example.

Like Homer, Voss also lays great stress upon the useful in nature: "links im Tal, wo der Aest' ein unendlicher Abfall lag in Laub und Gesträuch, dem Hüttener Feurung des Winters"¹⁰.

We may also mention at this point the great care for detail which Voss employs in describing a repast¹¹. In "Der Abendschmauss", another idyl of Voss, the description of table decorations and culinary things takes up several pages¹². The last reference is probably to one of the most detailed and realistic descriptions of a meal in poetry. Even the lackeys waiting for their tips are not overlooked.

Voss was also an innovator in as much as he treated of real peasants in his idyls, and not of the conventional shepherds and shepherdesses that were usually associated with rural life in literature previously. The peasants in "Die Heumad" or "Die Bleicherin", etc., are evidently portrayed from life. In "Der siebzigste Geburtstag" he pictures the life of the country schoolmaster in a realistic manner, and in "Luise" that of the country parson is similarly described. Even the Low German dialect of the common people is employed to strengthen the illusion of reality, as in "De Winterawend" and "De Geldhapers".

A further characteristic of Voss is his marked trend toward socialism. "Die Freigelassenen" is an accusation of the hard heartedness and injustice of the landlord toward the peasants. In "Die Leibeigenen" the poet completely sides with the peasants against the landlord "der mit

¹p. 30, 25. ²p. 30, 25. ³p. 2, 2-4. ⁴p. 7, 8. ⁵p. 30, 12. ⁶p. 23, 16-19. ⁷p. 8, 10. ⁸p. 6, 5. ⁹p. 6, 10-21. ¹⁰p. 13, 10-11. ¹¹p. 4, 2-10, and p. 21, 11-p. 22, 1. ¹²Other idyls (except "Luise") in part II of ed. ref. to p. 76, 22-p. 81, 25.

Diensten des Rechts und der Willkühr uns wie die Pferde abquälet und kaum wie die Pferde beköstigt"¹.

A slight tendency toward satire is occasionally noticeable in Voss: "zwölf dickbäuchige Herren und zwölf breithüftige Damen sassen verteilt in dem Saale mit gierigen Augen am Spieltisch"².

Leaving the idyls of Voss and turning to his shorter poems, we may find some of this satire in "Frühlingslied eines gnädigen Fräuleins"³. It satirizes the simple life mania of the latter 18th century. The young lady in the poem who does not exactly approve of the simple life, uses expressions like "desennuyiret" and "krepiret"; since foreign words of this type are otherwise uncommon in Voss, we may conclude that his purpose in introducing them here was simply to reproduce reality. The young lady in question despises the peasants and their festivals, when "Kerls mit unfrisiertem Haar, und Menschen ohne Taille" are in evidence; "Da stinkt es von Swizenttabak", she adds. But she rejoices at seeing the smoke of the big city: "Ach, seht doch, in der blauen Fern; wie schon der Rauch sich hebet".

Some of the shorter poems of Voss contain realistic passages of intense vividness. In "Herbstgang"⁴ we read: "dampfend zieht das Gaulgespann". "Der Winterschmauss"⁵ shows that the poet is already employing modern geographical knowledge: "Schneidender Ostorkan aus Sibirien saust am Doppelfenster". The illusion of reality is complete when he writes: "Bepackt mit Feurung knarrt im Frost die Lastfuhr", or "dem Bärenurban dicken Rauch entatmend". The reaper at his work appears in "Heureigen"⁶, and we are told that he must stop to wipe the perspiration from his face. "Drescherlied"⁷ informs the reader about the process of thrashing; the horses and cows are heard in the barn, and sparrows, crows, and chickens come to pick up what they can get. The same concrete description of everyday occurrences is found in "Die Kartoffelernte"⁸. It might be of interest to note that Voss's first poem is said to have been written in praise of the cat⁹.

While Voss was the chief realist of his day, realism was also in evidence in the poems of some of his contemporaries, although to a less degree. The simple folks who live near the soil now come into their own. To be sure, Haller and Ewald von Kleist had praised the life of the peasants in the first half of the eighteenth century but they regarded the life of the peasants as spectators, their exaltation of rural life being theoretical and their language conventional. But now the poets make an attempt to be more simple in their mode of expression, to place them-

¹p. 15, 6-7. ²p. 76, 13-14. ³The shorter poems of Voss are in part III of ed. ref. to, p. 16. ⁴p. 58. ⁵"Bibliothek der deutschen Klassiker", Hildburghausen 1861, v. VIII, p. 393. ⁶p. 27. ⁷p. 40. ⁸"Bibliothek der deutschen Klassiker", v. VIII, p. 379. ⁹p. 107.

selves in the position of peasants, and to see life as the latter would see it. They try to imitate the folk-song, and their poetry becomes more specific and concrete. It is also to be observed that references to mythology become fewer as the influence of popular poetry increases.

To illustrate the above I shall cite only a few characteristic examples. Hölty, also a member of the "Hain", has given us a realistic picture in "Das Feuer im Walde"¹. It is the story of two boys sitting around a bonfire in the forest and their conversation with a lame veteran who lost his leg in the battle of Kunersdorf told in language almost approaching prose in its simplicity. With considerable sense of realism the poet tells us how the boys build their fire while the horses graze in the vicinity, the story of the soldier, and how the boys share their lunch of bread and cheese with their new acquaintance. Hölty's "Frühlingslied"² also shows the concrete, realistic sense and the simplicity of sentiment and expression which began to make their appearance in German poetry. The tendency to get away from the old idyllic treatment of rural life, and to narrate occurrences in the life of the reapers such as reality affords, appears in "Christel und Hannchen"³.

Among the other poets associated with the "Hain", J. P. Miller has frequently put poems into the mouth of peasants, as "Beim Ernteschmaus"⁴, "Der verliebte Bauer"⁵, and "Lied der Bauren beim Regen"⁶.

Mathias Claudius is usually regarded as one of the chief representatives of a more simple and popular art in the eighteenth century, as well as of the back to nature movement. This is partly due to his marrying a peasant girl and living a patriarchal life⁷. He makes an effort to couch his poetic sentiments in very simple language, and usually succeeds, although it has been pointed out that his desire to appear simple is occasionally artificial and results in the exact opposite, as in "Morgenslied eines Bauermannes"⁸, stanzas 6 and 7. The language of Claudius, in spite of its simplicity, does not give us the illusion of reality, because there is no attempt made to imitate the speech of the peasant.

"Abendlied eines Bauermannes"⁹ is a praise of the simple life by a peasant. The perspiration on the peasant's forehead is again mentioned. "Der glückliche Bauer"¹⁰ and "Frau Rebecca mit den Kindern"¹¹ again show us Claudius's interest in rural life.

In regard to specific realistic detail Claudius is not another Voss, but

¹Ed. used for Hölty: Kürschner's "Deutsche National-Literatur", Berlin and Stuttgart, n.d. ref. to, p. 17. ²p. 89. ³p. 19. ⁴Ed. used for Miller: Kürschner's "Deutsche National-Literatur", Berlin and Stuttgart, n.d. ref. to p. 164. ⁵p. 214. ⁶p. 318. ⁷See Witkop's "Die neuere deutsche Lyrik", Leipsic and Berlin, 1910, v. I, pp. 194-195. ⁸Ed. used for Claudius: Kürschner's "Deutsche National-Literatur", ref. to p. 268, commented on in Witkop, v. I, p. 199. ⁹p. 269. ¹⁰p. 307. ¹¹p. 309.

his simplicity is far remote from the Anacreontic or the classic spirit. The summit of triviality is reached in "Motetto, als der erste Zahn durch war"¹.

Gottfried August Bürger claimed that his highest aim was to be a folk-poet: "Mit Wort und Tat strebe ich zu zeigen, was wahre lebendige Volkspoesie sei"². In theory he was also a pronounced realist: "Du kannst die Greuel einer Schlacht, eines Lazarets darstellen, dass deine Darstellung immer und ewig für echte Poesie gelten muss"³; "Das Nachbild der Kunst muss wenn alles ist wie es sein soll und kann, die nämlichen Eindrücke machen, wie das Vorbild der Natur"⁴.

In practice Bürger was never as great a realist as might be expected from these quotations, although many of his poems are distinguished by simplicity of thought and expression: "Spinnerlied"⁵, "Mollys Wert"⁶, "Des armen Suschens Traum"⁷. The last named poem mentions the dream book. That Bürger regarded nature with the eye of a realist is demonstrated by his careful distinction between different plants in "Un-treue über alles"⁸, where the cornflower, the hawthorn, and the black-thorn are mentioned. "Der Hund aus der Pfennigschenke"⁹ narrates a realistic episode.

The personal note is rather strong in Bürger: "Bei dem Grabe meines guten Grossvaters Jakob Philip Bauers"¹⁰.

The dissatisfaction with tyranny, pointing toward modern socialism, appears in "Der Bauer"¹¹.

Incidentally it might be pointed out that there are some resemblances between Bürger and the later Heine. Bürger occasionally introduces slang into his poems, as "das Weibsen"¹², "Schnabel" and "puppert"¹³.

Schubart is perhaps a more pronounced realist than Bürger. He also has put simple songs into the mouth of simple folk. "Fischerlied"¹⁴, "Winterlied eines schwäbischen Bauerjungen"¹⁵, "Lisels Brautlied"¹⁶, "Schwäbisches Bauernlied"¹⁷, "Der Bauer im Winter"¹⁸. Without making use of dialect, Schubart introduces dialectical expressions into these poems which make them appear more realistic, as "Mädels, Lisel is 'ne Braut, 's Herzle, mein Pfeifle Tobak", etc.

"Der Provisor"¹⁹ is the song of the petty school assistant, mice and rats are mentioned in "Der Schneider"²⁰, a humorous poem. "Das

¹p. 268. ²Ed. used for Bürger: Kürschner's "Deutsche National-Literatur", Berlin and Stuttgart, n.d. ref. to, p. XLVI. ³p. XLVIII. ⁴p. XLVIII. ⁵p. 74. ⁶p. 93. ⁷p. 169. ⁸p. 238. ⁹p. 280. ¹⁰p. 53. ¹¹p. 65. ¹²p. 159. ¹³p. 160. ¹⁴Ed. used for Schubart: Kürschner's "Deutsche National-Literatur", Berlin and Stuttgart, n.d. ref. to p. 351. ¹⁵p. 408. ¹⁶p. 409. ¹⁷p. 410. ¹⁸p. 412. ¹⁹p. 311. ²⁰p. 310.

schwangere Mädchen"¹ is also realistic, although it must not be overlooked that it has a rather forced happy ending.

A number of Schubart's poems have reference to contemporary historical events: "Freiheitslied eines Kolonisten"² was prompted by the American revolutionary war, while "Kaplied"³ and "Für den Trupp"⁴ bring us face to face with occurrences in South Africa.

"Der Arme"⁵ displays a deep realization of the misery and suffering in the world. Similar poems by Schubart are "Der Bettelsoldat"⁶ and "Der Tod eines Armen"⁷. The latter poem especially will show that Schubart's attitude is that of a Christian rather than that of modern social democracy.

Some of this early realism of the eighteenth century may be found in Lenz also, especially in "Die Liebe auf dem Lande"⁸, where we find such passages as: "An ihrem Brotschrank an der Wand er immer, immer vor ihr stand", or "Früh eh' er in die Kirche ging er sehr erschert zu ihr trat und sie um ein Glas Wasser bat". "Die Geschichte auf der Aar"⁹ is based on a real occurrence; the cough of the old woman is mentioned.

The realistic wave that passed over German literature in the latter eighteenth century was largely prompted, as mentioned before, by Rousseau and his back to nature movement, as well as by Percy, and Ossian and the subsequent growth of interest in the folk-song. It must be remembered that the folk-song was largely the lyric of peasants, hunters, wandering apprentices, and other people who were close to nature. Probably Homer with his descriptions of the (largely rural) life of his day had also given some impetus to the new search for reality. This explains the predominatingly rural character of eighteenth century realism. Although socialistic tendencies appear in the eighteenth century, modern socialism had not made its appearance and hence the poet's interest in the slums and sweatshops of the large cities had not been awakened.

The result is, that while eighteenth century socialism is complete as far as rural life is concerned, urban life is scarcely taken into consideration. Nor do we find some of the most disagreeable features of rural life touched by these poets; *e.g.*, there is no reference to degeneracy in the country as it is so powerfully reproduced in Hauptmann's "Before

¹p. 353. ²p. 349. ³p. 430. ⁴p. 432. ⁵p. 404. ⁶p. 396. ⁷p. 337. ⁸Ed. used for Lenz: Kürschner's "Deutsche National-Literatur", Berlin and Stuttgart, n. d. ref. to p. 231. ⁹p. 262.

Dawn". The modern scientific spirit with its interest in pathology was still quite unknown to the eighteenth century as a whole.

The detailed analysis on the part of some of these poets, *e.g.*, the analysis of nature in Voss is quite remote from the stereotype and conventional manner of the Renaissance poets. Nevertheless the old preference for the typical rather than the specific had not been entirely overcome. Mathias Claudius, especially, tends to portray the typical (and idealized) peasant; he does not narrate special or specific occurrences that might have occurred in the life of some particular peasant. The absence of the personal note in these poets is also quite conspicuous; rarely, if ever, do they bring us face to face with actual occurrences in their own life. The personal and specific note, above all other things, distinguishes Goethe from the poets of the "Hain" and the Storm and Stress.

GOETHE

It is not my aim to give an exhaustive account of Goethe's attitude toward realism. Such an undertaking would necessitate the investigation of Goethe's dramas and prose as well as of his verse, and would indeed require a dissertation for itself. On the other hand Goethe's importance in German literature is so great that something ought to be said about his part in the evolution of German naturalism.

Goethe repeatedly expressed himself in favor of a realistic art that should be more specific and all-inclusive in regard to subject matter. Among many others to this effect we might cite his statement to Eckermann: "Die Wirklichkeit muss die Veranlassung und den Stoff dazu (zu Gedichten) hergeben. Allgemein und poetisch wird ein spezieller Fall eben dadurch, dass ihn der Dichter behandelt"¹. Speaking of a plan for a popular lyrical anthology he writes: "Kein Stoff wäre auszuschliessen"². In his literary criticisms he always approved of a popular and realistic art, as in his criticisms of Voss³, Hebel⁴, Gröbel⁵, "Des Knaben Wunderhorn"⁶, "Der Geburtstag"⁷.

And yet Goethe does not seem to have been in complete harmony with the rural realism of the eighteenth century when carried to extremes. "Musen und Grazien in der Mark"⁸ is sarcastically directed against the latter tendency. Here we read: "Wir sind bieder und natürlich, und

¹Goethe's "Gespräche", Leipsic, 1889, v. IV, p. 266. ²Ed. used for Goethe unless otherwise stated: Jubiläums-Ausgabe, Berlin and Stuttgart, n.d. v. I (unless otherwise stated) ref. to v. XXXVII, p. 5. ³Criticisms in v. XXXVI, ref. to p. 222. ⁴p. 236. ⁵p. 152 and p. 244, p. 247. ⁷p. 271. ⁸p. 94.

das ist genug getan". The dung (Mist), muddy roads, dry bread, and beer of the village tavern, as well as the clucking hen are mentioned.

Let us now turn to the examination of Goethe's lyrics at first hand. At first glance the poems of Goethe appear to group themselves under two headings: the more conventional, traditional, and aristocratic on the one hand, and on the other those written in a more popular and democratic vein. The latter generally tend to follow the spirit of the folk-song. The first group would include the poems that still follow the traditions of the Anacreontics and other early eighteenth century poets, as, for example, "Mit einem gemalten Band"¹, "Die schöne Nacht"², "Am Flusse"³, etc. The poems of Goethe's classical period, such as the Roman Elegies, would also stand close to this group.

A radically different spirit appears in poems like "Christel"⁴, "Der Goldschmiedsgesell"⁵, and "Schäfers Klagelied"⁶. The last named poem, especially is written in the spirit of the folk-song. "Soldatenlied zu Wallensteins Lager"⁷ and "Freibeuter"⁸ may also be added to the poems showing folk-song influence to a marked degree.

The folk-song and its inherently realistic spirit always attracted Goethe from the Strassburg period to old age. Even the trip to Italy and the classic period were unable to exercise a lasting influence to the contrary. As Helen of Troy had but a temporary influence on Faust, so the influence of classical antiquity upon Goethe was only temporary. In the "Zahme Xenien" we find: "Wir sind vielleicht zu antik gewesen; Nun wollen wir es moderner lesen"⁹. Many of the poems cited, such as "Der Goldschmiedsgesell", "Schäfers Klagelied", and "Freibeuter", were written after 1800.

Nevertheless, folk-song influence never gained the upper hand over Goethe as it did over some of the later romantics (Eichendorff): "Goethe nahm auch diese Anregung (des Volksliedes) auf, nicht indem er sich ihr unterordnete, wie später die Lyriker der Romantik, sondern indem er sie sich einordnete, sie der ruhlosen Fülle seiner neuen Bildungselemente verschmolz"¹⁰.

From the poems referred to above, as well as from "Schweizerlied"¹¹, it will be seen that Goethe has avoided that tendency which he criticised in Voss: "Seine Gedichte—stellen zwar mehr die Reflexion eines Dritten als das Gefühl der Gemeine selbst dar"¹².

¹p. 48. ²p. 29. ³p. 40. ⁴p. 13. ⁵p. 23. ⁶p. 55. ⁷v. II, p. 227. ⁸v. II, p. 226. ⁹v. IV, p. 42. ¹⁰Witkop's "Die neuere deutsche Lyrik", Leipsic and Berlin, 1910, v. I, p. 240. ¹¹p. 98. ¹²p. v. XXXVI, p. 225.

Sincerity, individuality, and interest in special occurrences are the outstanding qualities that distinguish Goethe from the mass of his precursors in Germany. Goethe finds his sources in his own individual experiences or in occurrences in the world about him. Goethe himself states that individual experiences furnish the themes for his songs in "An die Günstigen"¹.

The tone of realistic truthfulness appears especially in some of the numerous love-lyrics of Goethe: in the youthful and buoyant "Christel", where we find the effects of a kiss described thus, "Das läuft mir durch das Rückenmark bis in die grosse Zeh!", in "Rettung"², and "Selbstbetrug"³. Other poems are perhaps less realistic in detail, but even more realistic in sincerity of tone and individuality of sentiment "Abschied"⁴, and especially the two sonnets "Die Liebende abermals"⁵, and "Sie kann nicht enden"⁶, in which the individual and specific tendency in Goethe had reached its highest summit.

Love in the life of the common people is faithfully treated with concreteness and truthfulness: "Schäfers Klagelied", and especially "Der Goldschmiedsgesell" which is thoroughly unconventional.

The spirit of concreteness and the sense of the actual pervades Goethe's poems on nature: "März"⁷, "Wechsel"⁸, "Willkommen und Abschied"⁹, "Mailied"¹⁰, etc., and especially the first two odes to Behrisch¹¹. In the second one of these odes swamps (tote Sümpfe), October fogs, nasty insects, snakes, toads, caterpillars, and spiders are mentioned. This introduction of nature in its less agreeable aspects is quite a step toward the realism of Annette von Droste-Hülshoff.

That vague suggestion which, in contrast to blunt narration, softens the harshness and cruelty of real events, and which so often appears in folk-poetry, is characteristic of "Die Spinnerin"¹². The latter poem goes back to a similar poem by Voss¹³, which in turn owes its existence to a Scottish poem. But while Voss merely narrates a flirtation, Goethe's poem vaguely hints at much more serious events. But even here the realism is still of the folk-song type, while the following poem "Vor Gericht"¹⁴ is more direct, more realistic in the modern sense of the term.

The humorous "Gutmann und Gutweib"¹⁵ must surely be ranked with Goethe's most realistic poems; it introduces us into the interior of the average man's home, and pictures the petty argument of a married

¹p. 9. ²p. 16. ³p. 20. ⁴p. 41. ⁵v. II, p. 8. ⁶v. II, p. 8. ⁷v. II, p. 214.

⁸p. 41. ⁹p. 44. ¹⁰pp. 46 and 52. ¹¹v. III, pp. 52 and 54. ¹²p. 117.

¹³Hempel's Klassiker-Ausgaben, Voss, Berlin, n.d., part III, p. 45.

¹⁴p. 118. ¹⁵p. 343.

couple over a trivial affair. It must not be forgotten that most of the realism of the eighteenth century has been related to the depicting of out-door life, while interiors of homes only rarely attract the attention of poets.

In passing it might also be well to point to the vividness and concreteness of Goethe's descriptions, such as that of the feeding of the poultry in "Lilis Park"¹.

The specific and concrete tendency has led to the special mention of many well-known places in the vicinity of Weimar in "Die Lustigen von Weimar"², while it has also led the poet to refer to the Grand Duke and his own success as a poet in one of his epigrams³. In both of these poems Goethe has refrained from veiling reality with fictitious names and indirect allusions.

Although Goethe had not described his Italian trip in poetry, some of his epigrams give strikingly realistic glimpses of the southern country: the inclination of the native to outwit and dupe the stranger⁴, the trip in the gondola along the side of the big freight ships in the canal⁵, the shady resorts in the byways of Venice⁶, etc.

The Roman Elegies although not written in a popular vein, are, nevertheless, remarkable for their frankness and strong individual tendency.

Trivial details are not wanting in some of the poems of Goethe. "An Friederike Oeser"⁷ mentions the teething of the child; we also find the diapers of a baby mentioned⁸. In one of his epistles Goethe discusses the ideal girl from the standpoint of one who believes that reading should have no part in the education of the fair sex: she reads only the cook book, raises useful vegetables, sews, mends, washes, and irons, and she always has enough to do because her long dresses raise the dust in the streets and on the dancing floor⁹.

At times Goethe's language is quite unconventional: "Willst nicht Salz und Schmalz verlieren, musst—wenn die Leute willst gastieren, dich nach Schnauz' und Schnabel richten"¹⁰.

Sometimes, however, Goethe has treated of simple folks and fallen short of attaining the illusion of reality as Voss and Schubart had succeeded in doing. This is due to the conventional mode of expression; *i.e.*, in "Die glücklichen Gatten"¹¹: "Und hunderttausend Siegel bekräftigten den Bund—Und Amor trug das Feuer selbst in das Rohr am

¹v. II, p. 66. ²p. 97. ³No. 35. ⁴No. 4. ⁵No. 5. ⁶No. 69 and No. 70. ⁷v. III, p. 56. ⁸v. II, p. 147. ⁹p. 203. ¹⁰v. II, p. 144. ¹¹p. 73.

See". This portrayal of simple folk without real simplicity reminds us of Uhland and Wilhelm Müller.

It is interesting to note that Goethe represents five different literary periods in his poetry: the Anacreontic, the Storm and Stress, the classical, the romantic, and the realistic period, which was the reaction against romanticism. The entire break with romanticism is foreshadowed in "Den Vereinigten Staaten"¹.

The short epic "Hermann und Dorothea" is realistic throughout, although perhaps less so than Voss's "Luise". Goethe has here depicted the inhabitants of the small country town. Concreteness and vividness of description are found here also: we see the emigrants, are told in detail about their utensils, see the wagon upset on the dusty road, hear the livestock and the dogs, as well as the cries of women and children, the complaints of the aged and the sick, and the noise of the old wagon-wheel²; or we read: "Man hörte der stampfenden Pferde fernes Getöse sich nahn, man hörte den rollenden Wagen, der mit gewaltiger Eile nun donnert' unter dem Torweg"³, and (in connection with the description of the fire), "Geh weg! du verbrennest die Sohlen, denn der Schutt ist heiss, er sengt mir die stärkeren Stiefel"⁴. Among the things mentioned in "Hermann und Dorothea" are: dusty shoes⁵, perspiration⁶, factories⁷, flies buzzing around glasses⁸, garbage in ditches and streets⁹, and the caterpillars on the garbage¹⁰.

The idealistic Schiller never was very realistic except in a few of his dramas, which is beyond the scope of this dissertation. In Schiller's poems not only realism, but also the simplicity of the folk-song, are practically lacking. "Die Kindesmörderin"¹¹ nevertheless, is a grim poetic representation of the cruelty of the world viewed through the eyes of the unfortunate victim. In "Die berühmte Frau"¹² reality is turned into grotesque caricature.

THE EARLY NINETEENTH CENTURY

There were a few popular and realistic dialect poets at the dawn of the nineteenth century who are hard to classify according to groups or schools. The most important of these is J. P. Hebel.

Hebel's "Allemannische Gedichte" (1803) are written in dialect. Hebel has reproduced the speech of the common people with such exactness

¹v. IV, p. 127. ²"Hermann und Dorothea" in v. V, of ed. ref. to pp. 161-162. ³p. 165. ⁴p. 170. ⁵p. 158. ⁶p. 158. ⁷p. 159. ⁸p. 163. ⁹p. 175. ¹⁰p. 179. ¹¹Ed. used for Schiller: Säkular-Ausgabe, Berlin and Stuttgart, n.d. ref. to, p. 30. ¹²p. 251.

that the reader can easily picture the peasant speaking in every poem. No one has been able to attain the illusion of reality more completely by accurately repeating the speech of the peasants. In "Agatha"¹ the funeral of the godfather, whom death has saved from long sickness and mean neighbors, is described. There the poet quotes the people at the coffin: "Er het au sini Fehler gha s'macht nüt! Mer denke nümmer dra. —Gang Agethli, und halt di wohl! Di Stündli schlacht der au ne mol".

The poems of Hebel largely deal with peasant life. The peasant going home from work smoking his pipe is better off than the emperor in "Der zufriedene Landmann"². Even nature is personified by comparisons with peasants and peasant life. The river Wiese is a peasant girl walking through the country³, while Saturday, Sunday, and the sun are introduced as peasants in "Sonntagsfrühe"⁴.

The less agreeable aspects of peasant life are only lightly touched. We hear that some of the young men spend their time drinking, swearing, and gambling away their money at cards, while the wife reads in the old torn prayer book⁵. We see the men in the excitement of the game: "Chrütz isch Trumpf! Und no ne mol! Und chönnest der die do? Gstoche die! und no ne Trumpf! Und gstoche das Herzli"⁶. "Der Jenner"⁷ tells of the suffering of the poor in winter.

Not only rural laborers, but also the workmen at the blast furnace receive the attention of Hebel⁸. It would appear that manufacturing and industry had already come into the foreground too strongly to be ignored. In the last named poem the thrifty laborer wipes the perspiration from his brow with the shirtsleeve⁹; the blast furnace is described, the life of the workmen is pictured; the laborer carries his money home on pay day, when wife and supper await him. The small boy who tries to smoke sees his pipe taken away from him by the workman. Finally we are reminded of the great importance of the smelting industry. All this, of course, is decidedly idealized, but there is an approach to naturalism in subject matter.

The tendency to teach, already strong in "Der Schmelzofen", is even stronger in "Das Habermuss"¹⁰, which tells how the mother makes oatmeal mush for her children before they go to school; the mother gives a complete history of the mush, imparting to her children the knowledge of how oats are raised and finally converted to mush. The teaching tendency has obviously induced Hebel to treat of more specific occur-

¹Ed. used for Hebel: Kürschner's Deutsche-National-Literatur, Berlin and Stuttgart, n.d. ref. to p. 119. ²p. 85. ³p. 17. ⁴p. 78. ⁵"Der Carfunkel", p. 36. ⁶lines 165-166. ⁷p. 91. ⁸"Der Schmelzofen", p. 29. ⁹line 30. ¹⁰p. 69.

rences than the eighteenth century realists, but there is doubtless a corresponding lack of naïveté in these poems. "Die Marktweiber in der Stadt"¹ has been criticised by Goethe because of its tendency to preach and its lack of naïveté.

To offset this, Hebel has at other times written poems of great simplicity. "Hans und Verene"², and "Der Schreinergeresell"³, the song of the carpenter's assistant whose back aches from bending over.

The most minute realism appears in the poems of Hebel: he mentions the fly that annoys him while he is reading about the peace treaty of Tilsit in the newspaper⁴. The most commonplace things inspire him to write poetry: *i.e.*, the spider which spins its web and catches a fly in "Die Spinne"⁵.

Specific references to localities occur especially in "Der Schwarzwälder im Breisgau"⁶. Specific references to nature are especially prominent in "Sonntagsfrühe"⁷, where the odor of cherry-blossoms, of black-thorn, as well as bees, yellow violets, tulips, asters, hyacinths, and French cowslips are mentioned.

"Das Gewitter"⁸ is one of the most realistic descriptions of a thunderstorm in poetry. The poet pictures the birds flying low, black skies, clouds of dust carrying leaves and grass with them, the wind tearing the clouds apart like the peasant who pulls wool apart, lightning accompanied by thunder, incessant rain, and hail. A dismal landscape with poisonous herbs, no birds, and toads, is portrayed in "Der Carfunkel"⁹.*

Hebel was not the only dialect poet of his day. Goethe comments upon the poems of Gröbel in the dialect of Nuremberg¹⁰. These poems even preceded the poems of Hebel, appearing in 1798, 1800, and 1801. According to Goethe these poems are strictly urban in spirit, which signifies a break between realism and the treatment of rural life. Gröbel himself was a humble tinsmith. His poems often tell us of the suffering caused by famine, cold weather, floods, and war. One of the poems, "Der Rauchtabak", is cited by Goethe.

Less realistic poets of the early nineteenth century still show a remarkable consciousness of reality; even when voicing the noblest sentiments they never lose touch with real life. This is true of Arndt and Schenkendorf, the singers of the war of liberation.

¹p. 44, Goethe's comment in v. XXXVI of Goethe's works, p. 236.

²p. 66. ³p. 65. ⁴"Beim Friedensschluss", p. 128. ⁵p. 95. ⁶p. 121.

⁷p. 78. ⁸p. 113. ⁹"Der Carfunkel", p. 36. ¹⁰see v. XXXVI of Goethe's works, p. 244.

*It is to be noted that Hebel sometimes introduces us into the interior of a peasant home where the women spin and the father smokes his pipe, as in "Der Carfunkel", or in "Riedligers Tochter", p. 122.

Max von Schenkendorf's religious feeling is compatible with the mention of commonplace events; the people going to church on a bright Sunday morning inspire him in a religious way¹.

A similar spirit rules E. M. Arndt. "Abendlied"², a poem giving utterance to religious sentiments, begins with a humble picture of the circumstances under which the prayer is uttered: "Der tag ist nun vergangen und dunkel schläft die Welt—ich aber, Vater, stehe in meiner Haustür". In "Die Rheinfahrt"³ we find high-strung enthusiasm and also: "Nein, wahrlich nicht zum Stöhnen, Wimmern, Weinen, schnellst heut' der Dampf uns siegreich durch die Flut".

"Spazierende Gedanken"⁴ shows the poet walking through the city streets and thinking of death; he says: "Wird doch seinem flüchtigen Bleiben allhier Rappell bald zum Abmarsch geblasen". This introduction of phrases connected with military recollections into fairly serious poetry reminds us somewhat of Liliencron's manner, when the latter in one of the relatively serious parts of "Poggfred"⁵ says: "Fern liess zu mir empor ein Ordensschwur den Hohenfriedeberger Marsch erschallen". Later in the same poem of Arndt we hear that St. Peter examines the passes of the souls at the gate of heaven. This introduction of realism into the conception of the hereafter was not meant to be sacriligious, neither is it so regarded by the German reader.

A very large part of Arndt's poems were written in connection with real occurrences in the poet's life, as "Meiner kleinen Patin Johanne Gärtner"⁶; or they were prompted by contemporary events, such as "An die Jünglinge die Krieg schreien"⁷.

The attitude of the various romantic poets toward realism was by no means the same.

The poetry of the Jena romanticists, especially Novalis and Tieck, is practically devoid of realistic tendencies. Beyond all doubt these men were important forerunners of the modern symbolists, but they have nothing in common with the naturalists.

A totally different spirit prevailed among the members of the Heidelberg school: Arnim and Brentano are important precursors of the naturalists as well as of the symbolists. This might be expected, since they jointly edited "Des Knaben Wunderhorn" (1806), and were therefore in close touch with folk-poetry. Eichendorff, who was associated

¹"Bibliothek der deutschen Klassiker", Hildburghausen, 1861, v. XVII, p. 520. ²Ed. used for Arndt: Leipzig, n. d. Karl Pfau, ref. to p. 63. ³p. 213. ⁴p. 233. ⁵Liliencron's "Poggfred", ed. Berlin and Leipzig, 1904, p. 117. ⁶p. 109. ⁷p. 122.

with the Heidelberg group, also shows a leaning toward realism. While none of these poets is so consistently realistic as some of the members of the "Hain" or the Storm and Stress, they still display striking examples of realistic feeling at times.

Arnim is still possessed of the old spirit of rural realism in "Der kranke Knabe"¹, where such passages as this occur: "Jeder frägt nach Witterung. Die Alten, weil sie ernten wollen, und weil sie lieben, die noch jung. "But in "Des Verschmähten Klage"² there is no evidence that the person speaking the following passage is a peasant: "Der Wächter ruft seine Stunden, der Kranke jammert seine Schmerzen". Arnim is also beginning to express the cruelty, the cold lack of feeling and sympathy in nature: "Die Sterne lachen mich zum Hohne an"³. Like the modern naturalists, he voices his compassion for unfortunates; *i.e.*, the blind beggar⁴, and the innocently convicted prisoners⁵. But unlike many of the moderns, Arnim finds comfort in the belief in a hereafter. He has only reproach for the girl who once knitted for a bare living, and who now lives in ease and comfort as one of the fallen women⁶.

The supremely gifted and original Clemens Brentano was even more realistic. His language seems to be more simple than that of Arnim. But even aside from this, some of his poems appear to be more modern in spirit than any which we have examined heretofore.

Brentano, extremely many-sided as a poet, was able to imitate the folk-song with its inherent realism, as in "Der Spinnerin Lied"⁷. On the other hand he has represented the dark sides of life in a direct way that far surpasses the realism of the folk-song, and which is quite modern. Thus "Fragment aus cinem ungedruckten Roman"⁸ deals in a tragically realistic spirit of the girl who is forced to live as an outcast, and the poem emphasizes the tragedy of her existence.

This new realism occasionally blends with the old, as in "O lieb Mädel, wie schlecht bist du!"⁹. It is the story of a lovmad man devoted to a girl of doubtful morals who has been the cause of his ruin. It has the refrain of the folk-song, but in spirit it is equally remote from the

¹Arnim's poems in "Bibliothek der deutschen Klassiker", Hildburghausen, 1864, v. XIV, ref. to p. 460. ²p. 455. ³"Die Uhr der Liebe", p. 464. ⁴"Der Blinde", p. 457. ⁵"Lied vor einem Gefängnisse", p. 459. ⁶"Die arme Schönheit", p. 463. ⁷Ed. used for Brentano, unless stated otherwise: Frankfurt, 1852, v. II, This edition is rather rare now, so that other ed. are referred to if possible. The latter are unfortunately incomplete. "Der Spinnerin Lied" in Kürschner's Deutsche National-Literatur, Berlin and Stuttgart, n.d. p. 136. ⁸p. 375. ⁹Kürschner, p. 148.

latter's simplicity as well as from the spirit of classicism. To be sure, this poem would remind us of the realistic impressionism of the late Frank Wedekind rather than of naturalism proper. Brentano's poem, however, lacks the crassitude, the detail of narration, and the vividness of its counterpart in Wedekind, "Die Keuschheit"¹. Brentano's "Mäcenas"² also points to Heine and Wedekind, especially by its fusion of humor and bitterness. It narrates the experiences of a poet who tries to enter into the monarch's favor. The foul fumes of the lamp are mentioned, and the similarity to Heine is still increased by the use of words like "soupiren" and "recolligirte".

I must now guard against conveying the impression that Brentano's realism is largely of the impressionistic and grotesque type. In "Trippel, trippel, trap, trab, trap"³, where the girl instructs her lover as to the way leading up the dark stairs to her room when the family is asleep, we find: "Stoss mir nicht die Kübel um.—Auf der Treppe in der Mitt' mache einen grossen Schritt, von vier Stufen fehlt die dritt'. In das Maul nimm deine Schuh!—". This advice, with the warning to avoid the hired man's room and the pigeon coop, was given in fun, but leads to serious consequences, since the girl overestimates her power to resist: "Mutter nach vier Monden sang: Mädel, s'wird mir angst und bang, sonst war ja dein Röckchen lang". This poem is not only one of the most realistic of the romantic period, but it also stands out as dealing with an absolutely special occurrence. It is the latter quality that sharply contrasts with the four poems of Brentano mentioned before, especially "Der Spinnerin Lied".

When following in the footsteps of the folk-song, the romanticists have always presented typical phases of human life, for the folk-song is of itself quite as conventional and impersonal as classic art. On the other hand romanticism is highly individualistic in tendency, and being a reaction against classicism, it protests against the limited number of subjects treated by the classic poets. Thus the romantics were naturally impelled to go beyond the typical cases treated by their predecessors, and to introduce the much more numerous individual and specific occurrences of real life into their poems.

The realism of Brentano is practically completely divorced from the treatment of rural life. A brief picture of a street scene occurs in "Lied von eines Studenten Ankunft in Heidelberg und seinem Traum auf der Brücke"⁴, where the following conversation between husband and wife is also recorded: "Ans Licht swoll'n wir den Rock recht halten, so fliehn die Motten aus den Falten". "Keine sind darein, ich streut ihn dir

¹Wedekind's works, Munich and Leipsic, 1912, v. I, p. 65. ²p. 447. ³p. 164, Kürschner, p. 150. ⁴p. 6.

mit Pfeffer ein". Brentano has also introduced the reader into realistic interiors to a much greater extent than previous poetic tradition would have permitted. "Und man wird Geheimerat"¹ is a description of a child's life, and in particular of the child's toys (trumpet, lead-soldiers, whistles, drum, the cuckoo, clown, music box, etc.); we hear that the child is in danger of swallowing the thimble, and later hear of his troubles at school. "Die berühmte Köchin"² is an exact description of how the cook bakes a man of dough. "Zum Eingang. Rückblick in die Jahre der Kindheit"³ leads the reader into the large room in which the poet slept with brothers and sisters during his childhood. Skirts are hung over the arm of a chair, and the cat is playing with a garter.

Brentano is the most typical romantic lyricist. He has represented all the different phases of romanticism in his poetry: he is the forerunner of the symbolists, the grotesque impressionists, and the real naturalists. He has probably taken a greater step toward the modern spirit than any other poet discussed. But he was in advance of his day; it was Heine who continued the work of Brentano, while many of the poets to whom we shall next turn are merely realists of the folk-song type.

This is especially true of Eichendorff. Eichendorff's motto seems to have been: "Nur des Lebens schöne Runde lehret dich den Zauberspruch"⁴. It must be said to his credit that he has been able to unite the utmost simplicity of expression to subtle melody of language. His art is pronouncedly democratic.

Eichendorff's poems deal with outdoor life, especially with the life of the wandering minstrel, who has an ideal existence in summer, but a hard time in winter, in the cold weather without shoes⁵. Only occasionally brief glimpses into the interior of rooms are found, notably at night, when the clock ticks⁶, or when the wind howls around the house⁷. Eichendorff dislikes city life, the market place, referring to which he writes: "Es qualmt' der eitle Markt in Staub und Schwüle"⁸. City life is only very briefly treated in "In Danzig"⁹, and in "In der Fremde"¹⁰.

On a whole, Eichendorff is a nature poet. Nature is usually idealized, although there are plenty of references to cold, raw, disagreeable weath-

¹p. 455. ²p. 465. ³first poem of v. I of Frankfort ed. Also in ed. of the Bibliographische Institut, Leipsic and Vienna, n.d. ⁴Ed. used for Eichendorff: Leipsic, 1864, v. I. Quotation in "Das Bilderbuch", p. 301. ⁵"Der Musikant", p. 239. ⁶"Das Alter", p. 258. ⁷"Auf eines Kindes Tod", No. 8, p. 545. ⁸"Andenken", p. 534. ⁹p. 432. ¹⁰p. 260.

er¹. But the season soon reappears of which the poet writes: "Von allen Dächern tröpfelt lustig schon der Schnee"². Sad melancholy landscapes are referred to in "Trauriger Winter"³ and "Im Herbst"⁴. Eichendorff is not so concrete and specific as the eighteenth century realists in regard to nature treatment, except in "Durcheinander"⁵ and "Spaziergang"⁶, where he mentions sparrows, thistles, nettles, oxen, potatoes, the corn rose, dandelion, buttercup, and the pink.

In some of his ballads Eichendorff creates an atmosphere of reality by certain clever touches: "Schon Hähne krähen in Dörfern weit"⁷, "Nur auf den Wiesen noch die Heimchen sangen"⁸, "Die Hunde bellen, die Fenster fern erleuchtet stehen"⁹.

The poem "Der Auswanderer"¹⁰ is filled with a contemporary spirit which must have seemed decidedly realistic in its day. The steam railroad, the emigrants going to America and expecting to find mountains of gold, and the steamboat going up the Hudson are introduced. On the deck of the boat everyone is reading a newspaper and "Zuweilen nur ein Rauschen schallt, wenn einer's Blatt umdrehte".

Although usually considered a romanticist, Eichendorff is conscious of the tendency to break with romanticism: "Und vor Allem lass die Possen, die man sonst genannt romantisch"¹¹. "An die Dichter"¹² speaks of the arrival of a drier and more prosaic spirit.

Justinus Kerner, the last of the really romantic poets whom we shall discuss, is also a folk-song realist. "Der Wanderer in der Sägemühle"¹³ is characteristic of his realistic mood. Kerner is often very specific in his references, as in "Im Dezember in München"¹⁴. The railroad is repeatedly mentioned as in "Im Eisenbahnhofe"¹⁵ and "Das Schnellste"¹⁶, but the poet is decidedly hostile toward the innovation, which he regards as a menace to romance. "Für Peter Brukmanns Arbeiter zur Einweihung eines neuerbauten Fabrikgebäudes"¹⁷ also shows consciousness of modern innovations. But Kerner's attitude toward modern revolutionary tendencies is hostile, as shown by "In das Album eines jungen Roten (1848)"¹⁸. The last named poems will tend to show, however, that other things were gradually beginning to absorb the attention of poets outside of rural and outdoor life.

¹"Rückkehr", p. 264. ²"Der Sperling", p. 460. ³p. 489. ⁴p. 492. ⁵p. 459. ⁶p. 461. ⁷"Nachtwanderer", p. 638. ⁸"Der Unbekannte", p. 644. ⁹"Der armen Schönheit Lebenslauf", p. 695. ¹⁰p. 248. ¹¹"Entgegnung", p. 326. ¹²p. 353. ¹³Ed. used for Kerner: Leipsic, n.d. Max Hesse, re. to v. I, p. 288. ¹⁴v. II, p. 16. ¹⁵v. II, p. 36. ¹⁶v. I, p. 248. ¹⁷v. II, p. 66. ¹⁸v. II, p. 29.

Chamisso has undoubtedly contributed more to the development of naturalism than Eichendorff or Kerner. Although sometimes regarded as a member of the Berlin group of romanticists, Chamisso's temperament is decidedly unromantic, the predominating spirit being analytical, clear, objective, and free from that mysticism which is so characteristic of the real romantic school. He somewhat resembles Béranger, whom he adapted to the German.

Chamisso's realism is almost always urban and very frequently it even appears in describing indoor life. For example, he shows us a boy playing in a room, breaking the mirror, and facing a whipping in consequence¹. Or we see the small girl playing with her doll². "Recht empfindsam"³ presents an interior, and also the way in which marriage was brought about in days that are not too far away. An educated girl is forced to marry an uneducated man against her will. The dispute between the father and his defiant daughter ends when the former exclaims: "Gut du bleibst mir heut' zu Haus, hältst dein Maul und nimmst den Bengel".

The keen eye which Chamisso possessed for human foibles is very evident in the last named poem. Very often the poet tended to exaggerate in a humorous manner in order to satirize. He has sometimes fused the sad and the humorous and has thus become the forerunner of Heine and the Heinesque spirit. Humor and bitterness are strikingly intermingled in "Pech"⁴, a poem that gains in interest if we compare it to the very similar song of Gaspard Hauser in Verlaine's "Sagesse"⁵. "Der Invalide im Irrenhaus"⁶ is also full of cruel and grim humor.

Among the more purely humorous and satirical poems of Chamisso are: "Es ist nur so der Lauf der Welt"⁷, where the henpecked husband is presented; "Mässigung und Mässigkeit"⁸, showing us the drunkard on his spiral course and the scolding vixen; and "Polterabend"⁹, where a woman somewhat along in years prepares for the dance with rouge, false hair and teeth, and padding to perfect the figure.

Socialistic tendencies as such do not seem to appear in Chamisso to any marked extent, although he wrote two poems in praise of his wash-woman¹⁰.

That bowling is mentioned in "Geduld"¹¹ might be mentioned in passing.

¹Ed. used for Chamisso: Kürschner's Deutsche National-Literatur, Stuttgart, n.d. ref. to "Lebens-Lieder und Bilder", p. 25, No. 1. ²"Lebens-Lieder und Bilder", p. 25, No. 2. ³p. 83. ⁴p. 66. ⁵Verlaine's poems, Paris, 1911, v. I, p. 270. ⁶p. 185. ⁷p. 64. ⁸p. 67. ⁹p. 84. ¹⁰p. 48 and 50. ¹¹p. 65.

"Das Dampfross"¹ is a humorous poem concerning a well known scientific fact. It also appears that Chamisso's attitude toward the team locomotive is far less hostile than that of Kerner.

In treating of nature Chamisso has not overlooked the less agreeable aspects, as can be seen in "Im Herbst"² and "Nacht und Winter"³.

Walzel, in his preface to Chamisso's poems⁴, has put great stress upon the naturalistic spirit of such narrative poems as "Mateo Falcone"⁵ "Don Juanito"⁶, "Das Kruzifix"⁷, but it would seem that too much emphasis has been put on the purely disagreeable and repulsive as a vital element in naturalism. The subject matter of these poems is very remote from every-day occurrences; but probably the introduction of crass and disagreeable incidents in poems like these has helped to pave the way for the depicting of the crass and disagreeable in reality. And it must be admitted that Chamisso has displayed a very concrete and vivid imagination in these poems. Note, for instance, the sense of actuality displayed in the description of the crucifixion in "Das Kruzifix"⁸: "Der erste Nagel fasst; es schallt ein Schrei, er trifft kein Ohr, kein Herz; das Auge wacht allein und forscht, was Schmerzensausdruck sei"; and later we read: "Sie warf sich dann zur Erde mit Gewalt die Stirne schlagend an des Estrichs Steine, die Wölbung hat vom Schalle wiederhallt"⁹. In "Der Graf und der Leibeigene"¹⁰ we find: "Wie trieft der Rappe von Schweiss und von Blut". This sense of reality in narrative poems and the attention paid to specific rather than to general cases again make Chamisso the precursor of Heine.

As a characteristic trait of Chamisso we might finally mention his open use of periodicals in choosing fitting subjects for poems. Thus "Des Basken Etchelhons Klage"¹¹ goes back to the "Gazette des tribunaux", while "Das Mordtal"¹² was inspired by the "North American Review". The poet never made any attempt to hide the source of his subject matter in these poems, even drawing the readers' attention to the event or the periodical which suggested the poem. There is therefore nothing of the old tendency to represent the typical in the manner of Chamisso. This is in striking contrast to the method of Uhland, who carefully avoided the mention of anything in his ballads that might cause them to appear as being inspired by any contemporary occurrence.

¹p. 74. ²p. 57. ³p. 61. ⁴p. CX. ⁵p. 366. ⁶p. 349. ⁷p. 381. ⁸line 55. ⁹line 83. ¹⁰p. 204. ¹¹p. 192. ¹²p. 341.

It is noteworthy, however, that in theory Chamisso was not a pronounced realist. His aversion to the realism of contemporary French novels was very outspoken¹.

The contributions of Uhland to the development of naturalism are but slight as compared with those of Chamisso. In fact, Uhland can scarcely be classed as a strikingly realistic poet, although he collected folk-songs and shows folk-song influence in his poems. But the folk-song spirit in Uhland only too often becomes mere mannerism. Simple folks are speaking, but their language is conventional and literary. We are not convinced of the reality of the situation when, for instance, an uneducated shepherd exclaims: "O süßes Graun! geheimes Wehn!"², and the lack of realistic sense in Uhland is further betrayed when he makes the shepherd say that he swings his sword and sings his song while extinguishing a big fire in the town: "Und schwing mein Schwert und sing mein Lied"³.

Slight touches of realism, however, are not absent in Uhland. "Die Nachtschwärmer", No. 24 mentions the wheel and chain of the well to which the girl goes for water. Humorous glimpses of real life are afforded by the two following pictures of "Die Nachtschwärmer", entitled "Der Vorsichtige" and "Der Schwankende". "Frühlingslied des Recensenten"⁴ characterizes spring as the time in which a man can take a walk without contracting a cold. It is to Uhland that we owe the peculiar poetic effusion regarding sausage and sauerkraut⁵. "Wanderung"⁶ again mentions sausage and beer. "Nachtreise" and "Winterreise"⁷ are illustrative of Uhland's attitude toward nature.

The ballads of Uhland largely deal with mediaeval and chivalrous life; only rarely do we find evidence of a realistic sense. "Die Mähderin"⁸ is probably the most realistic among Uhland's ballads, and here we find some passages that remind us of the rural realism of Voss: "Der Mittag glühet", "Noch schaffen im heißen Gefilde die summenden Bienen", "Es duften die Mahden".

Wilhelm Müller also has some of that love for the humbler things in life which is the heritage of the folk-song, and with him, likewise, folk-song influence has led to mannerism. The absolute realism which we find in Voss or Hebel is almost totally lacking, although in "Die Brautnacht"⁹ there is considerable realism in the description of the distant

¹pp. CXI and CXII. ²Ed. used for Uhland: Stuttgart, 1898, Quotation in "Schäfers Sonntagslied", p. 16. ³"Des Knaben Berglied", p. 17. ⁴p. 123. ⁵p. 31. ⁶"Metzelsuppenlied", p. 53. ⁷p. 84. ⁸p. 48—⁹p. 174. ¹⁰For Wilhelm Müller I have limited myself to the poems in the "Bibliothek der deutschen Klassiker", Hildburghausen, 1862, v. XVIII, ref. to p. 570.

thunder and lightning on a hot summer night and the arrival of the warm shower with its large rain-drops. And in "Morgenlied"¹ we even find evidence of a more accurate observation of nature: "Hörst du die Käfer summen nicht, hörst du das Glas nicht klirren, wenn sie betäubt von Duft und Licht hart an die Scheiben schwirren?"

The prolific poet Rückert abounds in realism. He was deeply interested in the events and occurrences of his own day. The Napoleonic period is recalled in "Der deutsche Grossvater"² which shows the grandfather and grandchild looking through the window and seeing the troops marching by. Rückert severely satirizes the lethargy of his countrymen in "Lied eines fränkischen Mädchens"³.

Rückert is induced to write a poem by a pebble in "Auf einen Kieselstein"⁴, a severe tooth-ache in "Der hohle Zahn"⁵, a pump which is hard to manage while drinking in "Der Pumpbrunnen"⁶, a ragged coat which is worn in the house in "Der Halbrock"⁷, the fact that he has lost his hair in "Der Haarverlust"⁸, a fly that has drowned in the ink in "Kleines Denkmal einer kleinen Fliege"⁹, a piece of blotter that makes the blot worse in "Das schlechteste von allem"¹⁰. He writes a poem in which he advocates rubbers as a protection against mud¹¹, or one in which he instructs his boys in climbing a tree¹²; on another occasion he tells how one of his boys put on the other's breeches by mistake to find a coin in the pocket¹³. Rückert creates a myth out of a very trivial incident in "Der Frühling an der Grenze"¹⁴, or he uses the cheese that is covered with mites as a simile in a political poem¹⁵.

Of more importance is Rückert's care in the presentation of indoor scenes, as in "Die nickende Mutter"¹⁶. "Einführung in die Speisekammer"¹⁷ was written for a wedding, and introduces the bride to her household duties, especially in the pantry. The scene of "Das Hafenschlagen"¹⁸ is in the spinning room. "Die Winterschule"¹⁹ tells how the small boy is taught in his home by the parson in winter; the parson is seated on an upholstered chair with his cap over his ears, while the girls are spinning near the stove; the little girl brings in the soup to her father and an apple to the boy. "Winterleben"²⁰ contains repeated references to the comforts of indoor life and the stove when winter has come.

¹p. 570. ²Ed. used for Rückert: Frankfurt, 1882. v. II. unless otherwise stated, "Der deutsche Grossvater", v. I, p. 63. ³v. I, p. 232. ⁴p. 86. ⁵p. 152. ⁶p. 146. ⁷p. 175. ⁸p. 186. ⁹p. 201. ¹⁰p. 208. ¹¹"Empfehlung der Ueberschuhe", p. 546. ¹²"Kletter-Unterricht", p. 21. ¹³"Verlust und Gewinn", p. 39. ¹⁴v. I, p. 134. ¹⁵"Der Schweizerkäs von 1814", v. I, p. 214. ¹⁶p. 26. ¹⁷p. 132. ¹⁸p. 264. ¹⁹p. 271. ²⁰pp. 598, 595, 589, 590.

It would be impossible to read Rückert's poems without being impressed by his detailed knowledge of plant and animal life. He mentions the windflower¹, primrose², the purging buckthorn³, the forget-me-not⁴, maidenhair⁵, the bleeding heart⁶, the monthly rose⁷, the French cowslip⁸, the asp⁹, and the ash¹⁰; he refers to the parrot-finch¹¹, the quail¹², the thrush¹³, the sparrow-hawk¹⁴, the siskin¹⁵, the plover¹⁶, the fire tail¹⁷, chaffinch¹⁸, the jay¹⁹, the swallow²⁰, the finch²¹, the rhinoceros beetle²², the cabbage butterfly²³, etc. We must also consider the simple and realistic attitude toward nature in such poems as "Spaziergans-Unterhaltungen"²⁴, where the poet reflects on the birds, the weather, and the cocoons of caterpillars. The same spirit prevails in "Fussreise-Erinnerungen"²⁵, "Der unbequeme Schnee"²⁶, and "Winterleben"²⁷. "Fussreise-Erinnerungen" allows a woman who sells butter to voice her sentiments of getting wet feet. The following passage occurs in one of the short poems in the series "Winterleben": "Auf die nass' und kot'ge Strass' ist auf Polizeigebot trockner Kot geworfen, dass abgeholfen sei der Not".

Among the other poems of Rückert we must not overlook "Spaziergangsmüde"²⁸, picturing the tired children accompanying their father home from a long walk, and "Die Sonnenflecken"²⁹, which mentions the sun spots, thus introducing modern astronomical knowledge into poetry.

THE BREAK WITH ROMANTICISM

No other poet, not even Brentano, made such tremendous strides toward the modern spirit as Heine. And since Heine is quite an important figure in the history of the German lyric and remarkably many-sided, a closer and more detailed examination of his work is imperative.

This examination must lead to the conclusion that Heine not only possesses many of the realistic qualities of his precursors developed to a high degree, but that he also introduced a considerable number of

¹p. 227. ²p. 227. ³p. 238. ⁴p. 370. ⁵p. 389. ⁶p. 481. ⁷p. 486.
⁸p. 600 ⁹p. 240. ¹⁰p. 502. ¹¹p. 241. ¹²p. 258. ¹³p. 370. ¹⁴p. 540.
¹⁵p. 392. ¹⁶p. 453. ¹⁷p. 457. ¹⁸p. 480. ¹⁹p. 557. ²⁰p. 457. ²¹p. 457.
²²p. 487. ²³p. 604. ²⁴p. 535. ²⁵p. 538. ²⁶p. 583. ²⁷p. 585. ²⁸p. 40.
²⁹p. 474.

innovations into German poetry. He, more than any other poet, is the landmark separating the age of realism from the age of romanticism¹.

The language of Heine is not only characterized by simplicity, but also by the introduction of every-day words and expressions. The poet does not hesitate to use the polite form "Sie"², nor does he shrink from using French expressions extensively employed by the great mass of Germans before the crusade against the "Fremdwort" set in, such as "spendabel, kapabel, ennuyiert, passabel, aimabel"³. He has the audacity to introduce vulgar phrases: "Es lachten selbst die Mumien, dass sie schier zu bersten dachten", or "hoben wieder ihre Lache"⁴. In "Erleuchtung"⁵ he uses "Maul, wegstibitzen, Wanst laben". Still other examples are to be found in "Der Kaiser von China"⁶, where we find "Duckmäuser, trockner Taps, den Raps haben", or in "An den Nachtwächter"⁷, where the play on words "Maulheld-Maul hält" occurs. At times it cannot be denied, Heine's phrases are not merely profane, but obscene.

A glance at only a few poems of Heine will give us an idea of his realism. In "Heimkehr 3"⁸ it is the detailed account of the landscape with the whistling boy, the oxen, the maids bleaching the wash, and the sentinel walking up and down, which attracts our interest. For contrast we may regard his realistic picturing of interiors, as in "Die Heimkehr 28"⁹, where love of excitement, poverty, and bad associates are shown to be the cause of the downfall of many young people. The following poem, "Die Heimkehr"¹⁰, is no less remarkable for its realism. It is raining, snowing, and stormy on the streets: the aged mother brings flour, eggs, and butter from the store in order to bake a cake for her lazy, grown up daughter ("Die liegt zu Haus im Lehnstuhl und blinzelt schläfrig ins Licht"). Among Heine's most realistic poems is the one in which he tells of his visit to the family of his former sweetheart¹¹; they greet him in a friendly way, ask about his health, tell him that he has not changed, although his face has grown paler. He inquires about the relatives, the little dog, and his former sweetheart, who, as he heard, is just recovering from childbirth. He gives his best regards and reflects how much the little girl in the family re-

¹See Theobald Ziegler's "Die geistigen und socialen Strömungen des neunzehnten Jahrhunderts", Berlin, 1901, pp. 189-194. ²Ed. used for Heine: Leipsic and Vienna, n.d. Bibliographisches Institut., v. I, unless otherwise stated. First reference to "Traumbilder 3", p. 16. ³"Lyrisches Intermezzo 28", p. 76. ⁴"Rhampsenit", p. 329. ⁵p. 318. ⁶p. 313. ⁷p. 315. ⁸p. 96. ⁹p. 108. ¹⁰p. 109. (No. 29). ¹¹"Die Heimkehr 6", p. 98.

sembles her elder sister, his former sweetheart. In "Die Heimkehr 38"¹ we see the children playing with the neighbor's cat in the chicken coop. The children talk like their elders, about the growing wickedness of the world and the high cost of living ("Wie Lieb' und Treu' und Glauben verschwunden aus der Welt, und wie so teuer der Kaffee, und wie so rar das Geld!"). "Götterdämmerung"² again gives us an example of outdoor, although urban, realism. People are flocking to the environs of the town on a fine afternoon in May: "Die Männer ziehn die Nankinghosen an und Sonntagsröck' mit goldnen Spiegelknöpfen; die Frauen kleiden sich in Unschuldweiss; Jünglinge kräuseln sich den Frühlings-schnurrbart; Jungfrauen lassen ihre Busen wallen; die Stadtpoeten stecken in die Tasche Papier und Bleistift und Lorgnett' ". In "Heimkehr 5"³ a story is suggested by the description of an interior. "Auto-da-fe"⁴ tells how the poet watches wilted violets, dusty locks of hair, a faded ribbon, and half-torn letters, souvenirs of a former love, burn in the grate. "Meeresstille"⁵ shows the boatman sleeping near the rudder of the ship, the boy with the clothes soiled by tar is mending the sail. "Hinterm Schmutze seiner Wangen sprüht es rot, wehmütig zuckt es um das breite Maul". The poem "Zwei Ritter"⁶ brings in the washwoman: "Auch dieselbe Henriette wäscht für beide edle Polen; trällernd kommt sie jeden Monat,—um die Wäsche abzuholen". A little later we read: "Sitzen heute am Kamine, wo die Flammen traulich flackern; draussen Nacht und Schneegestöber und das Rollen von Fiakern". In "Alte Rose"⁷ the realism of Heine receives a cruel touch when a woman, who has grown old enough to show signs of age, is told: "Allzu hart die Borsten sind, die des Kinnes Wärczchen zieren—geh ins Kloster, liebes Kind, oder lasse dich rasieren".

In subject matter, no less than in expression, Heine has been the "enfant terrible" of German poetry, and in many cases the introduction of disagreeable things has not taken place because of a love for reality, but rather to shock or amuse the reader. It would be entirely wrong, however, to carry this assertion too far. "Wahrhaftig"⁸ takes issue with the conventional list of poetic subjects, declaring them to be too limited in scope to cover real life: "Doch Lieder und Sterne und Blümelein, und Aeuglein und Mondglanz und Sonnenschein, wie sehr das Zeug auch gefällt, so macht's doch noch lang' keine Welt". And whatever the intentions of Heine may have been, there can be little

¹p. 113. ²p. 135. ³p. 97. ⁴p. 394. ⁵p. 174. ⁶p. 353. ⁷p. 414. ⁸p. 55.

doubt that his audacity in regard to subject and expression has accomplished much in freeing German poetry from the fetters of conventionalism; only the complete abandonment of the latter has made naturalism possible. Among the striking things mentioned in the poems of Heine are: tight shoes and corns¹, the evil effects of the "morning after"², colics, urinary troubles, hemorrhoids, cramps, salivation³, a girl who has not washed her neck⁴, a stable wench smelling of manure⁵, chewing tobacco and sea-sickness⁶, a dog which has the mange⁷, people blowing their noses⁸, women snoring in bed⁹, the duel with a bed-bug¹⁰, the can-can¹¹, lice¹², stars reflected in the mud puddles of Paris¹³, syringes¹⁴, bad odors¹⁵; a negro putting out his tongue¹⁶. The poet goes so far as to say that the streets of Hamburg are offensive to the sense of smell¹⁷. In "Erinnerung an Hammonia"¹⁸ we read: "Frauen, die gefühlvoll sind, küssen manchem armen Kind sein 'Rotznäschen'", and "Schutzgöttin Hammonia folgt dem Zug inkognita, stolz bewegt sie die enormen Massen ihrer hintern Formen". In "Das Kind"¹⁹ we find the passage: "Es windet sich ein Bübelein von deiner Nabelschnur".

Heine has created an atmosphere of intense realism in many of his ballads, especially in the later ones. This is often accomplished by skillful insertion of realistic details. In "Der arme Peter"²⁰ the poor rejected suitor bites his finger nails in despair; "Das Schlachtfeld bei Hastings"²¹ depicts the mutilated bodies of the slain warriors; among these the king is discovered by the marks left by the teeth of his beloved one upon his neck. "Walküren"²² thus describes the entry of the victor into a city: "Hei! da böllert's von den Wällen, Zinken und Trompeten gellen, Glockenklang erfüllt die Luft, und der Pöbel Vivat! ruft". Heine also compares the unknown with the known in order to create a realistic atmosphere: in "Vitzliputzli"²³ the edifices of the Aztecs are compared to "Kolossale Bauwerk-Monstren, die wir schauen auf den Bildern unseres Britten Henry Martin". The birds of the tropics are compared to chatting and coffee-drinking women.

¹"Der Ex-Nachtwächter", p. 404. ²"K-Jammer", p. 411. ³"Vermäch-niss", p. 429. ⁴"Liebeslieder 34", v. II, p. 19. ⁵"Épilog", v. II, p. 110. ⁶"Unsere Marine", v. II, p. 175. ⁷"Unstern", p. 270. ⁸"Neuer Frühling 44", p. 222. ⁹"Yolante und Marie 3", p. 242. ¹⁰"Atta Troll", v. II, p. 373. ¹¹id., v. II, p. 355. ¹²id., v. II, p. 356. ¹³id., v. II, p. 359. ¹⁴id., v. II, p. 365. ¹⁵id., v. II, p. 370. ¹⁶id., v. II, p. 372. ¹⁷"Der Tannhäuser", p. 251. ¹⁸v. II, p. 215. ¹⁹p. 311. ²⁰p. 37. ²¹p. 339. ²²p. 338. ²³p. 380.

The ballads of Goethe, Schiller, and Heine display certain fundamental contrasts in spirit that invite attention. Goethe's ballads embody delicate lyrical sentiment ("Der Fischer", *Erlkönig*) or give poetic expression to some thought ("Der Schatzgräber", "Der Gott und die Bajadere"). Schiller seems to have aimed at dramatic effects in his ballads ("Die Kraniche des Ibykus", "Die Bürgschaft", etc.). But the later Heine appears to be chiefly bent upon creating an intensely realistic impression. It will be seen that some of the maturer ballads of Heine are told with great care for detail and at great length¹.

Frequently Heine has chosen to reproduce life in a grotesque, exaggerated way. This is very evident in the description of the primary school and the teacher in "Citronia"². The latter tendency is closely connected with his love of satirizing. Among his most realistic satirical poems are probably those directed against higher society: "Hoffart"³, "Der Philanthrop"⁴. He has also successfully satirized the aesthetical tea parties of his day⁵. His most bitter satires are those directed against certain conditions in Germany: "Klagelied eines altdeutschen Jünglings"⁶, "Die Menge tut es"⁷, etc. The poem "Zwei Ritter"⁸ must also be accepted as a satire. Other poems of this order are less concrete, and attack certain aspects of life in general⁹.

The German lyric probably owes much of the sincerity and openness with which erotic subject are handled to Heine. Here is the source of the "Dirnenlyrik", which again appears in Eduard Grisebach and some of the more recent poets. Poems like 12 and 15 of the "Lyrische Intermezzo"¹⁰, are addressed to prostitutes. The later Heine has occasionally introduced questionable elements of society into his poems¹¹. As yet, however, there is no attempt on the part of the poet to put himself into the place of the fallen girl and to see life through her eyes as Wedekind has done in "Ilse"¹².

The personal note is much stronger in Heine than in many of the poets preceding him, for a large part of his poetry deals with his own personal experiences. He is very specific in his references. Note, for instance, in "Der weisse Elefant"¹³ the "Kreditbrief auf Rothschild frères in der Rue Lafitte". This specific tendency is also very marked in

¹Especially "Vitzliputzli", p. 373, "Bimini", p. 125; "Jehuda ben Ha-
evy", p. 437. ²v. II, p. 82. ³p. 293. ⁴v. II, p. 121. ⁵"Lyrisches Inter-
mezzo 50", p. 84. ⁶p. 281. ⁷v. II, p. 198. ⁸p. 353. ⁹"Lumpen-
tum", p. 418. ¹⁰pp. 70 and 71. ¹¹"Pomare", p. 345. ¹²see Wedekind's
"Die vier Jahreszeiten". ¹³p. 331.

"Gedächtnissfeier"¹, where persons and places are specifically mentioned. The "Zeitgedichte"² naturally abound in references to contemporary events.

The reaction against romanticism is characteristic of the whole middle of the nineteenth century, but while most of Heine's contemporaries are poets who have broken away from that cult, totally or partially, Heine appears as a poet engaged in rudely awakening himself from his own romantic dreams. The most popular example of this sudden change of mood is probably "Seegespenst"³, where the captain exclaims to the romantic poet: "Doktor, sind Sie des Teufels?" In "Der Apollgott"⁴ the beautiful antique vision of Apollo and the Muses, which the nun in the convent has, is explained in a most prosaic way; instead of the Olympian deity and his following, the boat going down the Rhine is carrying a young good-for-nothing from the ghetto of Amsterdam, who has organized a number of girls of questionable character into a traveling theatrical troop, which the poor nun has mistaken for Apollo and the Muses. In "Die Nacht auf dem Drachenfels"⁵ we read: "Wir sahn den Burgeist auf dem Turme lauern, viel dunkle Ritterschatten uns umschauern, viel Nebelfraun bei uns vorüberfliegen"; but the poet ends: "doch leider bracht ich den Schnupfen und den Husten mit nach Hause". He makes fun of his own love poetry in "Die Heimkehr 42"⁶, where he says to himself: "Was soll es nützen, stets das alte Lied zu leiern? Willst du ewig brütend sitzen auf den alten Liebes-Eiern?" The highly romantic chapters XVIII, XIX, and XX of "Atta Troll" are followed by the disillusioning chapter XXI, where Heine tells how he was drenched to the skin in a cloudburst. In another passage of the same poem the author laments over the waning of romantic idealism, but realizes that the loss is irretrievable, since times have changed⁷.

The break with romanticism has led to a humorous treatment of romantic subjects and to the caricaturing of the mythological interpretation of nature. Heine has absolutely burlesqued a mediaeval legend in "Der Tannhäuser"⁸. The Christian heaven is repeatedly ridiculed⁹. In "Unser Grab erwärmt der Ruhm"¹⁰ he really pokes fun at all heroic idealism. In "Die Heimkehr 39"¹¹ we read: "Doch jetzt ist alles wie verschoben, das ist ein Drängen! eine Not! gestorben ist der Herrgott oben, und unten ist der Teufel tot. Und alles schaut so grämlich trübe,

¹p. 423. ²p. 301-319. ³p. 175. ⁴p. 348. ⁵v. II, p. 64. ⁶p. 116. ⁷chapter XXVII. ⁸p. 245. ⁹"Fromme Warnung", p. 420; "Himmelfahrt", v. II, p. 217; "Die Heimkehr 66", p. 125. ¹⁰v. II, p. 110. ¹¹p. 114.

so krausverwirrt und morsch und kalt, und wäre nicht das bisschen Liebe, so gäb' es nirgends einen Halt".

Going hand in hand with the break with the old idealism, we have an increased importance attached to material well-being, eating, drinking, etc. Among many other examples we might refer to chapter XXIII of "Deutschland" as especially striking. In "Lyrisches Intermezzo 27"¹ we find: "Du gabest mir Trank und Speise, und hast mir Geld geborget, und hast mich mit Wäsche versorget, und mit dem Pass für die Reise".

The objective serenity of mind, which the poet acquired through his heroic struggle with disappointments, prejudices, and long sickness, has led to that humor which accompanied Heine's despair to the bitter end. Consequently the poet has risen above the conventional distinction between comic and tragic, and has faced reality as it is².

From the ashes of the old idealism, which sought something "higher" or "loftier" than the real world, there arose like a phoenix the new spirit, which seeks to unite the poetic and the fanciful with the real and commonplace. For the real and deep-seated idealism can not be extinguished. In "Gespräch auf der Paderborner Heide"³, after awakening himself from a number of his own romantic fancies, the poet ends: "Nun, mein Freund, so magst du lachen über des Phantasten Frage! Wirst du auch zur Täuschung machen, was ich fest im Busen trage?" In chapter VI of "Deutschland" Heine has been able to introduce the imaginative into a realistic setting. Even the (supposed) introduction of the syphilitic scourge from the New World to the Old is rendered poetic in "Vitzliputzli"⁴.

Heine's myth-creating ability also moves along realistic and humorous lines. "Frau Sorge"⁵ is pictured as an ugly old woman who uses snuff and blows her nose. The rough sea is likened to a sailor who is putting on his trousers⁶; the north wind is a disgruntled person (stör-riger Griesgram) who is lying flat on his stomach⁷; the clouds are the gray daughters of the air, who laboriously haul water in buckets of mist⁸; the glowing, setting sun is the red nose of the drunken world spirit⁹. The most striking poems of this kind are "Sonnenuntergang"¹⁰, where the simile of an unhappy marriage and divorce is applied to the sun and moon, and "Untergang der Sonne"¹¹, where the sun, a gayly dressed and handsome young woman, has entered into a loveless and

¹p. 75. ²"Misere", v. II, p. 89.; "Vermächtniss", p. 429. ³p. 53.

⁴p. 373. ⁵p. 424. ⁶"Die Heimkehr 10", p. 100. ⁷"Die Nacht am Strande", p. 166. ⁸"Der Schiffbrüchige", p. 181. ⁹"Im Hafen", p. 191.

¹⁰p. 164. ¹¹p. 183.

unhappy marriage with the sea, the latter being represented as an old man. The quarrels of the latter couple are the cause of the storms. In "Die Nacht am Strande"¹, an extremely realistic poem, the poet likens himself to the gods of pagan antiquity.

On the whole, nature does not play a very important part in the poetry of Heine, although it would be impossible to ignore his extremely realistic description of a boat ride at sea during the night in "Nächtliche Fahrt"². He also describes sad and rainy landscapes in the late fall³, and rainy, disagreeable weather in the city⁴.

In Heine's "Die schlesischen Weber"⁵ we have marked socialistic tendencies; the misery of the weavers is referred to, and the rich and powerful are blamed for the state of affairs. The stupid carelessness and indifference of the classes of society that are better off toward the starving poor is satirized in "Jammertal"⁶. "Pferd und Esel"⁷ is a reflection on the changing times and the substitution of the steam engine for horse power.

In connection with Heine it might be well to note that at least one other member of the young German movement was a pronounced realist: Franz Dingelstedt⁸.

Like Heine, Lenau also laments the passing away of the old romantic spirit, but while the former regards the changing trend of the times with the eyes of a humorist, Lenau is plunged into profound sadness which approaches melancholy. "Reise-Empfindung"⁹ is typical in showing how the sweet dreams of the imagination are rudely destroyed by reality. The poet repeatedly laments the loss of youthful idealism; what once appeared idealistic and romantic has now given away to a colorless, matter-of-fact way of regarding life. This is expressed in at least three poems: "Einst und Jetzt"¹⁰, "Die Jugendträume"¹¹, and "Die Felsenplatte"¹². "Doch weh! ihm (dem Jüngling) naht mit eisern schwerem Gange die Wirklichkeit", we read in "Die Jugendträume". The idea of the transitoriness of all things also has a firm hold on the poet's mind¹³. The poet has broken with the old faith in immortality¹⁴; he

¹p. 166. ²p. 369. ³"Neuer Frühling 42-43", p. 221. ⁴"Neuer Frühling 44", p. 222. ⁵v. II, p. 177. ⁶v. II, p. 124. ⁷v. II, p. 156. ⁸ed. used for Dingelstedt: Berlin, 1877, v. VIII. "Droben ist Tee, droben ist Ball", p. 14; "Themsefahrt", p. 179; "Auf dem Morgengang, Hyde-park entlang", p. 228; "Nachtwächters Weltgang" and "Nachtwächters Stilleben" are generally speaking, realistic. ⁹ed. used for Lenau: Kürschner's Deutsche National-Literatur, Berlin and Stuttgart, n.d. "Reise-Empfindung", p. 40. ¹⁰p. 64. ¹¹p. 65. ¹²p. 66. ¹³"Vergänglichkeit", p. 90. ¹⁴"Veränderte Welt", p. 376.

also emphasizes the cruelty of nature in "Aus!"¹ and "Die nächtliche Fahrt"², and is thus far away from the old idealistic conception of nature which is still characteristic of Eichendorff.

And Lenau is a strikingly realistic nature poet. To be sure, he does not analyze nature into its minute details like Annette von Droste-Hülshoff, and it is therefore difficult to point to any striking innovation which he has introduced into his descriptions of nature, unless it is to his mention of the moon appearing between the horns of an ox³. But his descriptions of nature are far more concrete than those of any poet preceding him. Nearly all of his nature poetry would bring out this fact, and especially such poems as "Abendheimkehr",⁴ "Herbstgefühl"⁵, "Stimme des Regens"⁶, "Auf eine holländische Landschaft"⁷, etc. Poems like "An die Biologen"⁸ and "Nüchterner Blick"⁹ will serve to show that Lenau's mind has been directed to modern science.

The comparisons which the poet draws between nature and real life are sometimes quite new. In "Himmelstrauer"¹⁰ the bush swaying back and forth is likened to the restless sick person who tosses back and forth on his bed. The beech forest in autumn is compared to the sick person who is preparing to die, in "Herbstgefühl"¹¹.

The language of Lenau is not so simple as that of some other poets, but it is far from being conventionally poetic. The real folk-song spirit with its simplicity is foreign to him, and when he tries to attain the latter he fails¹². But it is to be noted that he sings to his guitar, and not to his lyre¹³.

Like all great realists, Lenau can portray the background for his lyrical moods with great vividness: "Es kracht der Schnee von meinen Tritten, es dampft mein Hauch, es klirrt mein Bart"¹⁴, or "An der morschen Diele nur reget sich der kleine Nager, und es pickt die Pendeluhr"¹⁵. He also introduces minor realistic details: in "Der ewige Jude"¹⁶ the slain buck which is carried home by the hunter still holds some herbs between its teeth.

Occasionally we find Lenau inspired by trivial, every-day objects which remind us somewhat of Rückert. He writes a poem about the question whether the children or some domestic animal has robbed the

¹p. 125. ²p. 230. ³"Das Dilemma", p. 372. ⁴p. 26. ⁵p. 68. ⁶p. 274. ⁷p. 373. ⁸p. 285. ⁹p. 370. ¹⁰p. 147. ¹¹p. 249. ¹²"Der Jäger", p. 300. ¹³"An meine Gitarre", p. 69. ¹⁴"Winternacht", p. 53. ¹⁵"In der Krankheit", p. 88. ¹⁶p. 207.

pantry of its contents¹; he also writes poems about a lost thimble², an old leaf which is blown in through the open window³, his pipe⁴, a skull in his room⁵, a man giving his horse the spurs⁶, but he never becomes trivial to the same extent that Rückert does.

In several instances Lenau has shown himself to be a realistic portrayer of interiors, especially in "Der ewige Jude"⁷; here we see a low room, an old man, the son cleaning the gun, the woman cooking, and the children impatiently sitting at the table and waiting for supper. The decorations of the walls are described, and later in the same poem the illusion of reality is strengthened when we read: "vorbei war Sturm und Regen, nur draussen hört' ich noch die Tannen triefen"⁸. "Der offene Schrank"⁹ is an extremely realistic poem dealing with interior life; the condition of the room as it was left by the departure of the mother is carefully described, the open prayer-book as well as the rest of her breakfast, which she was unable to eat, are named. The poem "Der Hagestolz"¹⁰ also introduces us to an interior.

Lenau is not as openly hostile to the steam railroad as Kerner, but he is only half reconciled to it¹¹. He does not emphasize the romance of traveling by rail as Anastasius Grün does in "Poesie des Dampfes"¹². "Am Rhein"¹³ mentions the steamboat.

In spite of his aristocratic blood, Lenau is interested in simple folk. Like Wordsworth he believes that the ideal existence is that of the simple folk near the soil; in "Weib und Kind"¹⁴ he tells about meeting a peasant woman and her daughter in the mountains and says: "Lang blickt' ich ihnen nach, bis sie verschwunden. Und dass ein Leben schön und glücklich nur, wenn es sich schmiegt an Gott und die Natur, hab' ich auf jenem Berge tief empfunden". Among other poems dealing with humbler members of the human race are "Der Postillon"¹⁵, "Der Schiffsjunge"¹⁶, "Der Unhold"¹⁷, "Die drei Zigeuner"¹⁸, and "Der arme Jude"¹⁹.

Socialistic tendencies also come to the surface in Lenau's poetry²⁰. "Am Grabe eines Ministers"²¹ and "Des Teufels Lied vom Aristokraten"²² are sharp attacks on the ruling classes.

The poem "Das Lied vom armen Finken"²³ treats of the cruel practice of putting out the eyes of song birds in order to improve their

¹"Poetisches Votum", p. 419. ²"Der Fingerhut", p. 421. ³"Das dürre Blatt", p. 267. ⁴"Mein Türkenknopf", p. 302. ⁵"Der Hagestolz", p. 303. ⁶"Zögerung", p. 92. ⁷p. 203. ⁸p. 206. ⁹p. 313. ¹⁰p. 303. ¹¹"An den Frühling 1838", p. 305. ¹²ed. of Anastasius Grün, Berlin, 1907, v. I, p. 218. ¹³p. 255. ¹⁴p. 223. ¹⁵p. 180. ¹⁶p. 196. ¹⁷p. 431. ¹⁸p. 229. ¹⁹p. 379. ²⁰"Begräbniss einer alten Bettlerin", p. 35. ²¹p. 96. ²²p. 409. ²³p. 307.

song. "Marie und Wilhelm"¹ appears to be a picture taken from reality. In concluding our treatment of Lenau we may mention "Der Rekrut"², dealing with the life of the soldier, and the realistic poem "Das Kind geboren, die Mutter tot"³.

The analytical and objective mind of the scientist, with all its care for minute detail, would be sure to recognize a kindred spirit in the poetess Annette von Droste-Hülshoff, who will now be discussed because of the difficulty in classifying her according to groups or schools of poetry. Naturally near-sighted, this original poetess has outdone all previous poets in regard to minute observation of plant and animal life, and her keen sensibility to sounds in nature that would escape the notice of the average person.

Annette's knowledge of botany and zoology was very unusual, some of her poems containing so much detailed mention of species that it is hard for one to appreciate them to their full extent if not acquainted with plant and animal life. "Die Lerche"⁴ mentions the gentian, the daisy, the sword-flag, dodder-grass; in other poems we find mention of the dragon-fly, the diving-spider, the iris, the river-weed, the bearded loach, the carp, the trefoil, the pike⁵, the orange speckled toad, the hedgehog, the broom, the juniper, hair-grass⁶, the phalaena⁷, the mignonnette⁸, the elder, the meadow-saffron⁹, etc.

Going hand in hand with this specific tendency, Annette possesses an oversensitiveness to outside stimuli which is almost hysterical. She notices the shadow of a bird flying over the water¹⁰, she hears the fly struggling in the net, the berry falling to the ground from the bush, the beetle crawling in the herbage¹⁰, the caterpillar feasting on grass¹², the fly walking on trembling paper¹³, she feels the dust of a destroyed toadstool settling on her cheek, also darkness touching her cheeks like fine rain(?)¹⁴, the approaching thunderstorm¹⁵, the compressed air around her face and chest¹⁶. Odors are also taken into consideration; the poetess not

¹p. 32. ²p. 429. ³p. 391. ⁴ed. used for Annette von Droste-Hülshoff: Ferdinand Schöningh, unless otherwise stated, v. III; Münster and Paderborn, 1885, v. II; Paderborn, 1906, v. I, part II; Paderborn, 1901, 'Die Lerche', p. 41. ⁵"Der Weiher", p. 58. ⁶"Das Hirtenfeuer", p. 83. ⁷"Der Haidemann", p. 87. ⁸"Ein Sommertagstraum", p. 203. ⁹"Durchwachte Nacht", p. 316. ¹⁰"Der Weiher II", 59. ¹¹"Die Jagd", p. 45. ¹²"Im Moose", p. 113. ¹³"Ein Sommertagstraum", p. 203. ¹⁴"Durchwachte Nacht", p. 316; "Doppelgänger", p. 328. ¹⁵"Ein Sommertagstraum", p. 203. ¹⁶"Des Arztes Vermächtniss", v. II, p. 227.

only mentions the odor of the grass¹, but also that of the dust on the leaves of trees², of turpentine³, and of the moor⁴.

No poet before Annette has probably ever employed such a varying vocabulary in order to describe sounds: "Da krimmelt, wimmelt es im Haidgezweige", "der Käfer schnurrt", "die Fliege surrt"⁵, "ich hör' des Stahles Picken, ein Knistern", "das rieselnde Rohr", "wie die Aeste knattern"⁶, "Im Grasse knistert' es, als ob die Grille hüpfte, im Strauche flüstert' es, als ob das Mäuslein schlüpfte"⁷, "an seiner Sohle Nadelnrauschen"⁸, "Hörst du ein Rieseln, wie die Luft der Steppe zarten Staub entführet? Und ein Gesäusel, wie im Glas gefangner Bremse Flügel wis-pelt? Vielleicht 'ne Sanduhr, die verrinnt? ein Mäuschen, das im Kalke rispelt?"⁹.

→ If we accept the popular opinion that naturalism is essentially a preference for the less agreeable things in life, then Annette is often a naturalist, for she sometimes describes things that hitherto would not only have been regarded as commonplace, but even as ugly. In "Das öde Haus" she mentions the headless body of a dead insect hanging in a spider's web, rotten substances overgrown by fungi, and various sorts of rubbish, as a piece of an old dog-collar¹⁰. Foul smelling morasses are described in detail on a number of occasions¹¹ and especially in "Der Spiritus familiaris des Rosstäuschers"¹², where we read among other similar passages: "Da seitwärts durch Geröhres Speer erglänzt des Kolkes Tintenbecken: ein wüster Kübel, wie getränkt mit schwefligen Asphaltes Jauche, langbeinig füsselnd Larvenvolk regt sich in Fadenschlamm und Lauche, und faule Spiegel, blau und grün, wie Regenbogen drüber ziehn", or, preceeding this: "Hier wuchern Kress' und Binsenwust, Gewürme klebt an jedem Halme, Insektenwirbel wimmelt auf und nieder in des Mooses Qualme", and again: "Dort steigt die Wasserlilj' empor, dem Fusstritt lauschend durch die Stille; wen sie verlockt mit ihrem Schein, der hat sein letztes Lied gesungen; drei Tage suchte man das Kind umsonst in Kraut und Wasserbungen, wo Egel sich und Kanker jetzt an seinen bleichen Gliedchen letzt". In "Der Tod des Erzbischofs Engelbert von Cöln"¹³ the poetess does not

¹"Im Grasse", p. 330. ²"Der Sântis", p. 121. ³"Der Spiritus familiaris des Rosstäuchers", IV, v. II, p. 378. ⁴"Der Fundator", v. II, p. 442. ⁵"Die Lerche", p. 41. ⁶"Das Hirtenfeuer", p. 83. ⁷"Die Verbannten", p. 12. ⁸"Der Spiritus familiaris des Rosstäuschers", v. II, p. 377. ⁹*id.*, v. II, p. 382. ¹⁰p. 110. ¹¹"Mein Beruf", p. 131; "Der Fundator", v. II, p. 442. ¹²v. II, p. 379. ¹³v. II, p. 421.

hesitate to mention the crow and the worm feasting on a dead body. She repeatedly refers to people as clearing their throat¹, and also to people coughing and spitting².

Commonplace things are, of course, also taken into consideration; among other objects we find mention of rubber shoes in "Dichters Naturgefühl"³ and of scorched soup in "Das Hospiz auf dem grossen Sankt Bernhard"⁴. But Annette's attitude toward every-day things will become more apparent when we analyze some of her more realistic poems. Let us note, in the meanwhile, that modern inventions are referred to: in "Die Stadt und der Dom"⁵ we read about the shrill whistle of the steam boat, and the turning of the boat's wheel, and in "Das Haus in der Haide"⁶ about the distant saw-mill, the noise of the hammer, the plane, saw, etc. The poetess also uses geological terms on several occasions; thus we find "gewalt'ge Blöcke, rohe Porphyrbrode" in "Der Hünenstein"⁷, while "Die Mergelgrube"⁸ abounds in terms like "Gneis, Spat, Glimmer, Porphyr, Okerdruse, Feuerstein, Mergel, etc."

Through this minuteness of observation, the introduction of new expressions as well as of less agreeable and more commonplace things into her poems, Annette has become one of the foremost realists of German poetry. "Der Prediger" describes the church service in a most realistic way⁹. The bell is rung so that the belfry shakes, and the birds in the vicinity are driven from their nests. Elderly men slowly make their way through the crowds with canes, spectacles, and mass books, while carriages are already standing in line at the entrance. A young woman yawns during the service, a young man inattentively turns the leaves of his book, but in the evening he remarks upon *the fine sermon in the theatre*. "Die Vogelhütte"¹⁰ realistically narrates how the poetess was marooned in a small shed during a terrific shower which prevented her from attending a tea-party where one of her poems was to be read. In "Der Hünenstein"¹¹ we find a striking and realistic comparison: "So träumt' ich fort, und wie ein schlechtes Buch, ein Pfennigs-Magazin uns auf der Reise von Station zu Stationen plagt, hab' zehnmal Weggeworfnes ich benagt und fortgeleiert überdrüss'ge Weise". This poem ends with a pronounced romantic disillusionment. The spectre of the gigantic primitive man changes into a rainstorm: "Ein Ruf, ein hüpfend

¹"Die Mergelgrube", p. 69.; "Das Hirtenfeuer", p. 83. ²"Die Krähen", p. 75. ³p. 251. ⁴v. II, p. 192. ⁵p. 6. ⁶p. 90. ⁷p. 63. ⁸p. 69. ⁹p. 17. ¹⁰p. 50. ¹¹p. 63.

Licht—es schwankt herbei, und—‘Herr, es regnet’—sagte mein Lakai, der ruhig übers Haupt den Schirm mir streckte”.

There is no more realistic description of a hot, oppressive summer afternoon preceding a thundershower than “Ein Sommertagstraum”¹: “Im tiefen West der Schwaden grollte, es stand die Luft, ein siedend Meer; an meines Fensters Vorhang rollte die Sonnenkugel, glüh und schwer”. The headache, drowsiness, the ringing in the head, and the indifference and indolence of mind which causes a person to study the folds in the curtain or listen to the blood coursing through one’s veins, all these effects of the summer heat are described in the unassuming and realistically simple style of Annette; mention is made of casual noises (“es schlich am Hag ein Rieseln und ein Surren, wie flatternder Libelle Strich”), of the fragrance of the mignonette, the presentiment of the approaching thunderstorm, and a slight breeze which sets a piece of paper in motion.

A similar realism prevails in “Durchwachte Nacht”². Especially noteworthy is the care with which auditory impressions are introduced: distant footsteps, the squeaking of bed-room doors, the snorting of the horse in the barn, unexplainable nocturnal noises, the nightingale, the owl, part of the crumbling wall which drops to the ground, a breeze, the early chirping of the swallow, the crowing of the rooster, the barn-door early in the morning, and the striking of the clock at all times of the night serve to give us a realistic impression. All the sensations of semi-slumber are portrayed with utmost realism: “das Gerüst des Vorhangs scheint sich schaukelnd zu bewegen, und dort das Wappen an der Decke Gips schwimmt sachte mit dem Schlängeln des Polyps”.

“Neujahrsnacht”³ describes a street-scene in mid-winter. The forms of street lamps and other objects are dimmed by the falling snow, “und leise knistert es im Flaum”, the breath of the pedestrians is visible, the snow is crushed under the feet of the passers by (“Die Decke kracht vom schweren Tritt”), carriages in the snow storm appear like gigantic fireflies; a number of types are pointed out, as the coughing man who trims and lights the lamps, the hussars with hoary beards, the peasants, etc. In “Die Schwestern”⁴ another street scene is described.

“Des alten Pfarrers Woche”⁵ describes the life of the Catholic country clergyman in great detail, telling exactly what constitutes his work and interest during seven days of the week. The detailed and vivid description of the blacksmith and his shop in “Die Schmiede”⁶ and

¹p. 201. ²p. 316. ³p. 239. ⁴v. II, p. 482. ⁵p. 272. ⁶p. 270.

"Feuer (Die Elemente)"¹ is remarkable. The first-named poem mentions the apple tree which bears fruit on one side but stretches its branch on the other side into the blacksmith's shop: "Die eine Seite voll Gespinns, Wurmfrass und Flockenhärchen, langt mit der andern, üppig rot, er in die Funkenreigen, die knatternd aus der Schmiede Schlot wie Sternraketen steigen—und drunten geht es Pink und Pank, man hört die Flamme pfeifen, es keucht der Balg aus hohler Flank' und bildet Aschenstreifen; die Kohle knallt, und drüber dicht—beugt sich das grimmige Gesicht des russigen Cyklopen. Er hält das Eisen in die Glut—es knackt und spritzt Funkenblut und dunstet blaue Schwehle".

The same vivid and concrete realism which is easy to illustrate by examples but hard to describe, is found again and again in the poems of Annette. In "Der Spiritus familiaris des Rosstäuschers"² the death of the horse is thus described: "Der Täuscher kniet am Pflastergrund, er streicht des Rosses heisse Flanken, von des Gebälkes Sparren lässt die Leuchte irre Schatten wanken; bei Gott, es lebt!—im Aug' ein Blitz!—es schaudert, zittert, hüben, drüben, dann streckt es sich, die Nüstern stehn, vom wilden Schreie aufgetrieben, und aus den Gliedern wirbelt Dampf, der Lebenswärme letzter Kampf. Der Täuscher kniet und streichelt fort—sacht langt die Decke er herbei und schlägt sie um des Tieres Weichen, dann lässt er der Laterne Schein ob den gespannten Sehnen streichen; es ist vorbei, kein Odemhauch, und schon verschwimmt der Flanken Rauch". Later in the same poem the dark horizon is compared to a coalsieve³. The description of the fire is also extremely realistic and concrete⁴.

"Die beschränkte Frau"⁵, which tells how the wife who has been despised by her husband because of her simplicity of mind keeps her husband from bankruptcy by sacrificing her savings, is a picture of real life.

Annette has also introduced this realism into the poems dealing with times that are now in the past. We must guard against overlooking the extremely vivid picture of Christ in Gethsemane in the poem "Gethsemane"⁶. "Die Lüfte schienen Seufzer nur zu saugen, und eine Quelle murmelte ihr Weh"; then we have the passage where the Savior sees himself crucified: "Und vor dem Heiland stieg das Kreuz empor; daran sah seinen eignen Leib er hangen, zerrissen, ausgespannt; wie Stricke drangen die Sehnen an den Gliedern ihm hervor. Die Nägel sah er

¹p. 103. ²v. II, p. 365. ³v. II, p. 381. ⁴v. II, p. 385. ⁵p. 262. ⁶v. I, part II, p. 54.

ragen und die Krone auf seinem Haupte, wo an jedem Dorn ein Blutes-tropfen hing—und aus allen Poren drang ihm der Schweiss”.

War has also been stripped of some of its glamor by the realistic sense of Annette. In “Walter”¹ the soldiers in the tired army are bathed in perspiration, the horses covered with dust. In “Die Schlacht im Lohner Bruch”² the arrival of a small troop of warriors is thus described: “Es stampft und knackt, es schnaubt und klirrt, dazwischen es wie Sensen schwirrt—Nun sind sie da, ein starker Tross, in Eisen starrend Mann und Ross. Die Rüstung wohl des Glanzes bar und manche Klinge schartig war, bevor sie kamen hier zur Stell’. Sie sprengen an den Weiher schnell, dann mühsam beugend übern Rand das Wasser schöpfen mit der Hand. Und tief die heissen Nüstern tauchen die Rosse, Gras und Binsen rauchen, man hört in heissen Tönen hervor die müde Seele stöhnen. Dort einer klirrt den Rain entlang,—ein andrer hält sein schnaubend Tier, an seinen Hut ein Handschuh steckt,—die Federn hangen drüber her, geknickt, von roten Tropfen schwer”.

In Annette’s ballads this realism often goes hand in hand with a love of the uncanny. “Der Graue”³ mentions the steam engine in the paper factory, champagne bottles, wax dripping from the burning tallow candle, the wind howling in the huge chimney of the factory, etc., and in the midst of all this realistic setting the supernatural is introduced very effectively.

Commonplace expressions are not so often employed by Annette, although in “Der Strandwächter am deutschen Meere und sein Neffe vom Lande”⁴ we find “Geisterjanhagel”. We may finally note Annette’s compassion with the poor in “Bettellied”⁵, and her attempt to satirize the modern method of bringing up children by contrasting the irreverent attitude of modern children toward their parents with the old patriarchal family tone which once prevailed, in “Alte und neue Kinderzucht”⁶.

THE SILVER AGE

It might be questioned whether dialect poets such as Groth or Hebel should be discussed in a dissertation like this, since dialect poetry is really supposed to be somewhat apart and more popular, more natural and more realistic than the poetry of the written language. It must be observed, for instance, that Groth’s High German poems are much less realistic than those in the Low German.

¹v. II, p. 53. ²v. II, p. 284. ³v. II, p. 455. ⁴p. 292. ⁵v. IV, p. 365.
⁶p. 33.

The Low German dialect poet Groth was the son of a farmer and miller. His father was not in favor of his reading books, but laid great emphasis upon observation of nature and outdoor work.

Groth possesses many realistic qualities which we have already observed in Hebel. Like Hebel he reproduces every-day speech with great exactness: "Gau to, Jung! stick de Fork hier in de Eer! Man düchtig deep! sieh so!—un dar de anner! Un hier de Knüppel daer de Tinn!—De Harken—Das recht—man so schreeg aewer an den Törfklot!"¹. The natural simplicity of language and expression in some of the shorter poems is also really remarkable². His care in describing gestures goes beyond Hebel: "Un darbi trock he an sin breiden Hot un schov em inne Nack un krau den Griskopp un rich den olen krummen Rügg tohöch"³, or "De Ole rich sik langsam inne Höch un wisch den Sweet vun Näss un Pockennarben"⁴.

Like Hebel, Groth is interested in all sorts of types belonging to the humbler strata of society. This is shown by poems like "Orgeldreier"⁵, "Kaneeljud"⁶, "De Fischer"⁷, "De Möller"⁸, "De Melkdiern"⁹, "De Krautfru"¹⁰, "De ole Harfenistin"¹¹. Remarkable are Groth's character sketches and his description of certain types, as of the dairy maid in "De Melkdiern" and of the old man in "Dat Gewitter"¹². Among his character sketches we may refer to "Schitkraet"¹³, which describes a peculiar conceited individual who smokes his pipe and spits from the corner of his crooked mouth, also to the description of "de Kaethners Saen" in "Dat Schicksal"¹⁴. Groth is probably one of the first to refer to smallpox scars (Pockennarben) in the faces of individuals¹⁵. There is surely no more realistic description of the actions of a dog than that in "De Fischtog na Fiel"¹⁶.

In regard to nature treatment, Groth also is specific in his references to various plant and animal species. He mentions many plants and birds by name, thus the marsh marigold¹⁷, the nettle¹⁸, the common

¹ed. used for Groth: "Quickborn", Hamburg, 1864. In case of longer poems the page to which the reference actually refers is added in parenthesis, while the page on which the respective poem begins is given without parenthesis. Quotation from "Dat Gewitter", p. 154. ²"Min An-nameder", p. 3, child poetry pp. 9-11. ³"Dat Gewitter", p. 154. ⁴"Ut Lenken ward en Ked", p. 181.(182). ⁵p. 5. ⁶p. 17. ⁷p. 20. ⁸p. 21. ⁹p. 22. ¹⁰p. 25. ¹¹p. 27. ¹²p. 154. ¹³p. 96. ¹⁴p. 257(258). ¹⁵"Vadershus", p. 179(181), "Ut Lenken ward en Ked", p. 181(182). ¹⁶p. 204(206). ¹⁷"Heinri", p. 172(173). ¹⁸"Ut Lenken ward en Ked", p. 181(182).

daphne¹, the alder², the ash³, etc. As a rule, however, he has not the care for detail of Annette von Droste-Hülshoff. "Abendfrieden"⁴ tells us of the soft rustling sounds of nature that often escape the attention of the casual observer: "Se snackt man mank de Blaeder, as snack en Kind in Slap, dat sünd de Wegenleder vaer Köh un stille Schap. Nu liggt dat Döörp in Dunkeln un Newel hangt dervaer, man hört man eben munkeln as keem't vun Minschen her". The description of the approaching thunderstorm in "Dat Gewitter"⁵ is probably supreme in its realism: "dat ward je düstre Nacht—wa weer dat swul un brüddi, un wa de Flegen steken daer de Strümp—Bi Möldorp un int Westen ist noch hell—in Hasted is de Thorn man kum to sehn—Dar geit't al los! —Un wa dat sus't! Aha! dat sünd al Hagel! Wa se der danzt!—Ol Nower Springer löppt ok al in Draf; wat makt he Been! sieh an! he kann nich raewer—". This is but a striking example of the realistic description which is then continued. For realism in nature see also: "De Spinnwipp glinsten mank de Stoppeln, de Ossen brüllen vun de Koppeln, dat weer so still, man kunn se hörn noch lisen ut de widste Feern; de Wagens klaetern langs den Weg, un Stuff un Newel steeg to höch"⁶. The marsh is most realistically described in "Unnermeel"⁷, especially its quietude and silence which is only interrupted by humming bees, the ticking clock in the house, and an occasional wagon rattling through the country.

Groth seems to have been fond of hunting. In "Drees"⁸ he tells how he likes to stroll around the country in winter with a gun, mittens on his hands, and the cap over his ears; "denn knackert dat Is", he says. He stops at the tavern of "Frenz Buhmann", where he drinks egg-flip, and sits near the cockle stove, while the sun is shining into the window over white snow-covered fields. He prefers this pleasure to that of the people who read the newspaper, drink tea and grog, talk politics, and play L'hombre and whist. "De Floth"⁹, in which the seashore is realistically described, also starts out from a hunting trip.

Interiors are not neglected by Groth. "An de Maan"¹⁰ shows us the man sitting in a dark room about to light his pipe. The moon shines through the window, and the apples are baking on the stove ("un hör min braten Appeln grüstern"). "Wihnachtabnd"¹¹ shows us the winter

¹p. 181(182). ²"Heinri", p. 172(173). ³"Peter Kunrad", p. 68(75).
⁴p. 185. ⁵p. 154. ⁶"Rumpelkamer", p. 105(118). ⁷p. 245. ⁸p. 99,
⁹p. 100. ¹⁰p. 28. ¹¹p. 31.

night, when it is hard to keep the room warm with the cockle stove; the old man is referred to the arm chair, the girl told to look after the stove and to put sand on the clean floor. The cold weather is indicated by: "Wa knarrt de Snee". This poem also refers to the suffering of the poor in winter. "Grotmoder"¹ is also very realistic in language and coloring: "Grotmoder nült inn Laihnstohl un hollt de Huspostill. Ik weet ni wat de Olsche nu jümmer lesen will", and "Vunmorgens is se gänzli verbistert un verbas't". The most detailed and naturalistic of Groth's descriptions of interiors is the description of the garret in "Rumpelkammer"², where we find mention of rats, mice, soot, and smoke from the chimney, spiders, millipeds, the insect known as the "Totenhammer"³, dead flies, an old doll without arms and legs, saws with some of their teeth lacking, broken chairs, and mucor. Later⁴ he also adds the chest with an old-fashioned rusty lock, and a worm-eaten bottom. By contrast he introduces the street with the church, carriages, houses, its lamps which are lit at night, and its characteristic types (the butcher, the huckster, miller, and also the coffee can inside of the houses).

The foregoing poem is a striking example of Groth's ability to create a realistic atmosphere. This is also brought out in "Peter Kunrad"⁵, where the pastor steps outside to light his clay pipe; we see the tired peasants going by with shovels on their shoulders, the dairy maid whose back is tired from her load, the voice inside the house, and the arrival of the panting old man.

Other noteworthy poems of Groth are: "En Breef"⁶, which treats of the trivial contents of a letter, and might be compared to Liliencron's "Aus der Kinderzeit"⁷. "De Welt"⁸ is a realistic description of warfare; the unknown is always compared to the known: "as de eerste Bossel op uns tokeem langs de Chaussee as op en Kegelbahn", and "Am slimmsten is dat Jammern un Geschrigg vun Minsch un Voh, un denn dat Wort dertwischen, as drev man'n Koppel Ossen rop na Hamborg".

Eduard Mörike, undoubtedly the greatest lyric poet of the age between Heine and Liliencron, was also an important realist. He also has a tendency to introduce realistic detail, although in a manner different from that of Annette; he mentions the rusty, squeaking garden gate⁹,

¹p. 32. ²p. 105. ³Anobium pertinax. ⁴p. 108. ⁵p. 68. ⁶p. 7. ⁷ed. of Liliencron, Berlin and Leipsic, 1904, v. VIII, p. 193. ⁸p. 176(177). ⁹ed. used for Mörike: Stuttgart, 1890. Reference to "Ach nur einmal noch im Leben", p. 224.

dusty shoes after a stroll in the summer¹, the gnats in the forest², the icicle resembling rock-candy³, the wasps which have eaten the inside out of a fallen pear⁴, thin beer and over-salty pork, as well as the man who incessantly uses his napkin at the table⁵, and a nightmare⁶. In "Alles mit Maas"⁷ he complains because his hostess always prepares pigs feet for dinner. His observation is at times fairly exact: he notices the shadow of an umbrella on a rainy day⁸, and the peculiar effect of the light of a carriage on a dark country road when thrown against a house⁹. In "Abreise"¹⁰ he mentions the dry spot left by the carriage standing on the road while all the rest of the ground got wet during the shower. In "An Philomele"¹¹ the song of the nightingale is likened to the noise made when a bottle is filled and runs over, but the simile makes the poet thirsty; he stops his poem in order to go where they bowl and drink beer, saying in excuse, "ich versprach es halb dem Oberamtsgerichtsverweser, auch dem Notar und dem Oberförster".

The poem "Meines Vettters Brautfahrt"¹² is perhaps the most pronouncedly realistic among the poems of Mörike: "Freut er sich denn auch ein wenig, die künftige Braut zu begrüßen? Aber wo bleibt er so lang? Sagt ihm, die Kutsche sei da!—Droben im Bett noch liegt er, verdriesslich, und lieset in Schellers Lexikon! Als ich ihn schalt, rief er halb grimmig: 'Nun ja, gebt mir andere Strümpf'! die haben Löcher—ach freilich eine Frau muss ins Haus, die mich von Fuss auf kuriert!' ".

Being a country parson, Mörike is naturally interested in country life, although indoor life is taken into account much more than in the rural realists preceding Mörike. Thus in "Ländliche Kurzweil"¹³ we are introduced into the parson's dining room; the table has been cleared, but the table-cloth is still on the table. The women sort poppy seeds, while the parson reads the "Haller Jahreshfte".

"Der alte Turmhahn"¹⁴ is a parallel to Annette von Droste-Hülshoff's "Des alten Pfarrers Woche"; only here it is the Protestant country clergyman whose life is described. It is really the story of a weather cock, which has been taken down from the steeple and put in front of the village smithy, where chickens cackle around it. It is rescued by the parson, who takes it to his study. "Sogleich empfang mich sondre

¹"Erbauliche Betrachtung", p. 228. ²"Waldplage", p. 236. ³"An einen Liebenden", p. 295. ⁴"Epistel", p. 147. ⁵"Besuch in der Karthause", p. 240. ⁶p. 318. ⁷p. 317. ⁸"Erinnerung", p. 5. ⁹"Nächtliche Fahrt", p. 8. ¹⁰p. 124. ¹¹p. 295. ¹²p. 154. ¹³p. 208. ¹⁴p. 194.

Luft, Bücher—und Gelahrtenduft, Gerani—und Resedaschmack, auch ein Rüchlein Rauchtabak", the weather cock says. The study and especially the stove in the study are described in detail. The most interesting of the descriptions is that of the pastor at his work, which he occasionally interrupts to take snuff or to trim the lamp, the description of the night with its nocturnal noises and the fear of burglars which these engender, and the description of the quiet Sunday morning, when everybody has gone to church and when the house is abandoned to the mouse, the sun shining through the window, and the spider spinning its web. "Häusliche Szene"¹ shows us the schoolmaster scolding his wife before going to bed for taking the wrong vinegar in order to preserve cucumbers. The schoolmaster's hobby has been to experiment with the making of vinegar, and the neighbors have already begun to talk about this peculiarity. This poem again illustrates the simple realism of Mörike language.

Another poem characteristic of Mörike's realism is "An meinen Vetter"². Here he tells of having dinner with a type of man which he characterizes thus: "Haben manchmal hübsche Bäuche, und ihr Vaterland ist Schwaben". He tells that the dinner consisted of soup with red crabs, beef with mustard and radishes, that they talked about the latest news and the thunderstorm on the day preceding, and that the other man used a tooth-pick, filled his pipe when the coffee was served, and arose once in a while to look after the horses. This type of individual is called "Sommerweste" by the poet. Its opposite is perhaps the "Sehrmann", who is portrayed in "An Longus"³. This poem also introduces us to the landing place, where laborers are swearing while they tend to the barrels, chests, bales, and other baggage; the street urchin looks on with his hands in his pockets, while a conceited, well-dressed "Sehrmann" promenades on the quais in company of a lady.

"Ludwig Richters Kinder-Symphonie"⁴ tells about children playing on the street and pretending to give a symphony concert. The simple narrative tone of Mörike again becomes evident: "Denn ich selber, mit einem Dresdner Freunde, der verwichenen Herbst sich gern, als Maler, unsere Schwaben einmal beschauen wollte, war zufälliger Zeuge dieser Szene, als wir beide, von Friedrichshafen kommend, vor dem Städtchen im Risstal, das Ihr kennet, in Erwartung des Vier-Uhr-Zuges müßig hin und her um die alten Mauern strichen. Leider waren des Herrn Dekans Hochwürden damals eben verweist, er hätte sonst wohl uns im

¹p. 304. ²p. 289. ³p. 230. ⁴p. 249.

kühligen Haus bei sich ein Fässlein angestochen des edlen Kraftgebräudes, das sein heimatlich Ulm ihm zollt alljährlich". Later the shrill whistle of the railroad is brought in.

In "Besuch in der Karthause"¹ where Mörike uses the expression "auf den Strümpfen sein", we read: "Am Abend, wo es unten schwarz mit Bauern sitzt, behagt' er sich beim Deckelglas, die Dose und das blaue Sacktuch neben sich, im Dunst und Schwul der Zechgesellschaft, plauderte, las die Zeitung vor, sprach Politik und Landwirtschaft".

We can not leave Mörike without mentioning the love poetry which he has put into the mouth of girls in the humbler paths of life². These poems are characterized by simplicity of language, realism in the portrayal of background, and truth of sentiment; there is none of the romantic idealism characteristic of the poems of Chamisso or Rückert that deal with woman's love. "Der Jäger"³ is a male parallel to the poems just referred to. The sentiment of "Lied eines Verliebten"⁴ is also notable for its truth and realism. But Mörike's longer epic poem, "Idylle vom Bodensee"⁵ does not go beyond Goethe's "Hermann und Dorothea" in its realism.

Freiligrath, not a realistic poet on the whole, has shown marked socialistic tendencies in "Vom Harze"⁶, "Aus dem schlesischen Gebirge"⁷, and in the song of the machinist on the steamer on the Rhine⁸. He has also written a poem on the passing of the old romantic spirit⁹.

The poetry of the great dramatist and thinker Hebbel does not abound in realistic detail to the same extent as that of Annette or Moerike. Hebbel's poetry is more philosophical, more abstract. And when Hebbel does treat of real life his impressionable and oversensitive temperament tends toward gloomy exaggeration¹⁰. He is keenly aware, however, of the tragic sides of real life, as is shown by such poems as "Die junge Mutter"¹¹, "Der Bettler weint um seinen Sohn"¹², "Grossmutter"¹³, "Die Kindesmörderin"¹⁴, etc. Among his most realistic

¹p. 240. ²"Agnes", p. 61.; "Das verlassene Mägdlein", p. 61; "Die Soldatenbraut", p. 65. ³p. 16. ⁴p. 120. ⁵p. 325. ⁶ed. used for Freiligrath: New York, F. Gerhard, v. VI, 1859. "Vom Harze", p. 104. ⁷p. 118. ⁸quoted in Theobald Ziegler's "Die geistigen und sozialen Strömungen des neunzehnten Jahrhunderts", Berlin, 1901, p. 269. ⁹"Ein Flecken am Rheine", p. 24. ¹⁰ed. used for Hebbel: Berlin, 1904, v. VI, unless otherwise stated. Reference to "Traum", v. VII, p. 166; "Räuber und Henker", v. VII, p. 181; "Eine Hinrichtung", v. VII, p. 184. ¹¹p. 179. ¹²v. VII, p. 179. ¹³p. 240. ¹⁴v. VII, p. 68.

poems are the ones which treat of episodes of childhood life, like the one which tells of the small boy's pet cat¹, or of his dog². In a few cases Hebbel has given us fairly concrete pictures of nature³. "Das Haus am Meer"⁴ is rather exceptionally realistic for a poem by Hebbel. It tells how a house is being built by the seashore and here we read: "Mächtige Hammerschläge erdröhnen schwer und voll; die Sägen knarren und zischen, verworren hört man dazwischen der Wogen dumpf Geroll". The poem "Nachtgefühl"⁵ starts: "Wenn ich mich Abends entkleide, gemachsam, Stück für Stück, so tragen die müden Gedanken mich vorwärts oder zurück". The poet thinks of the boyhood days when his mother used to undress him. The poem "Der Knabe" is based upon a boy being called away from his playmates and told to come home by his mother much to his dissatisfaction⁶.

But the real contribution of Hebbel to the development of naturalism is not to be found in his shorter poems, but rather in his epic "Mutter und Kind"⁷. Here we find the life of the lower classes depicted, we have the study of a "milieu" in the slums of the big city, and a distinctly realistic atmosphere throughout. The poet leads us into the foul-smelling subterranean habitation of the slums: "Die (die Wände) dunsten, dass, wer herein tritt, fast erstickt, doch die Miete ist billig, auch jagt sie der Hausherr nicht so leicht heraus, es fehlt am zweiten Bewerber, darum bleiben sie sitzen. Sie sollen vom Fieber genesen, wo's ein Gesunder bekommt"⁸. We also hear of the high cost of living⁹; we see the maid who reads her dream-book¹⁰ and the mistress who studies the fashions¹¹; we read of the harlots who pick pockets¹², and of the bold masher of the big city¹³. We find the most concrete and realistic descriptions in this poem, such as that of the youth leaning against a street-lamp on a dark and frosty winter morning¹⁴, or the description of how the coachman is awakened by the grinding of the coffee-mill early in the morning; we are told that the latter never appears before breakfast is ready: "Jetzt sogar bleibt ihm noch Zeit, den Thermometer am Fenster um den Grad zu befragen, doch ist's ihm freilich nicht möglich, auch nach der Uhr zu seh'n, die ihm zu Häupten am Bett hängt"¹⁵. The poet describes urban as well as rural life, the dwellings of the well-to-do as well as of

¹"Aus der Kindheit", p. 194. ²"Schau ich in die tiefste Ferne", p. 408. ³"Vorfrühling", p. 228; "Herbstbild", p. 232. ⁴p. 279. ⁵p. 227. ⁶v. VII, p. 116. ⁷v. VIII. The following references are to lines. ⁸106-110. ⁹167-169. ¹⁰270. ¹¹663. ¹²1151. ¹³924-981. ¹⁴22-33. ¹⁵261-268.

the slums. He refers to the telegraph¹, the steam-boat², the locomotive³, and does not forget the contemporary gold fever in California⁴ and the modern anarchistic agitation⁵. In short we could say that we have complete naturalism in "Mutter und Kind", if it were not for Hebbel's language, which is always conventional, and for the rather unusual plot, which is very characteristic of Hebbel.

The contributions of Gottfried Keller to the development of modern naturalism are also considerable. "Unter Sternen" is completely based on modern astronomical knowledge⁶. The modern age with its railroad and its plans for aerial navigation no longer troubles this poet⁷. Keller claims: "die Poesie ist angeboren, und sie erkennt kein Dort und Hier!"⁸.

Realistic details are more abundant in Keller than in Hebbel. Keller mentions the rubbish heap⁹, elderly men coughing and spitting¹⁰, dirty snow¹¹, washwomen carrying home the starched and ironed clothes¹², and the red nose of a lackey¹³; he writes a poem about a barmaid¹⁴, uses a trivial simile like the squeezing out of a lemon¹⁵, and does not hesitate to refer even to fleas and bed-bugs¹⁶. Commonplace expressions are introduced occasionally, such as "auf die Strümpfe helfen" in "Nacht im Zeughaus VII"¹⁷, or "sich sputen" in "Die Thronfolger"¹⁸.

Concrete and realistic descriptions are numerous in Keller. Among the most vivid is the description of the pastor in the garden in "Wochenpredigt"¹⁹: "Hier hat er Ranken angebunden, ein nagendes Räupchen abgelesen, dort aufgehoben einen Besen und an das Gartenhaus gelehnt—hat eine Schmetterling gefangen, wirft einen Socken über den Hag, der mitten in einem Beete lag". "Stilleben"²⁰ describes a quiet little town on the Rhine where the silence is only interrupted by a scolding old woman or by the noise of the bowling alley. "In der Stadt"²¹ in-

¹1835-1842. ²223. ³1535. ⁴202-214. ⁵1884-1895. ⁶ed. used for Keller: Berlin, 1898 and 1900, v. I, unless otherwise stated. "Unter Sternen", p. 20. ⁷"An Justinus Kerner", v. II, p. 128. "Zeitlandschaft", v. II, p. 152. Compare "Eisenbahnlied" by Hoffman von Fallersleben (ed. Berlin, 1891, v. II, p. 294). ⁸v. II, p. 129. ⁹"Schlechte Jahreszeit", p. 279. ¹⁰"Wochenpredigt", p. 189. ¹¹"Der Taugenichts", v. II, p. 84. ¹²"Berliner Pfingsten", v. II, p. 95. ¹³"Weihnachtsmarkt", v. II, p. 96. ¹⁴"Biermamsell", v. II, p. 98. ¹⁵"Gasel", v. II, p. 11. ¹⁶"Auf Maler Distelis Tod", p. 278; "Jesuitenzug", p. 281, verse 6. ¹⁷p. 189. ¹⁸v. II, p. 45. ¹⁹p. 189. ²⁰p. 177. ²¹p. 107.

roduces us to the noise of city streets: "Was ist das für ein Schrei'n und Peitschenknallen? Die Fenster zittern von der Hufe Klang, zwölf Rosse keuchen an dem straffen Strang, und Fuhrmannsflüche durch die Gasse schallen". "Feuer-Idylle"¹ describes a big fire; "Schütz im Stichfieber"² introduces us to a fair. A tendency to satirize occasionally appears: "Frau Rösel"³ is a picture of the king-worship so common in monarchical countries and a picture showing human nature from some of its less pleasant sides. The polished upper society is portrayed in "Polkakirche"⁴. The hard, cruel aspects of life are brought out in "Der Taugenichts"⁵ where it is shown that the world is no place for the idealistic dreamer.

Socialistic tendencies are very pronounced in Keller. In "Zur Erntezeit"⁶ the desire of the laborers in the harvest field for a great revolution is emphasized; the second part of the poem ends with the words: "Das Menschenelend krabbelt mich wie eine Wolfsspinne an". The misfortunes of the servant class are touched upon in "Klage der Magd"⁷, and there is a reproach for those who turn a deaf ear toward the sufferings of the world in "Der Schöngeist"⁸. The future revolution is again visualized in "Winterspiel"⁹, and socialistic teachings referred to in "Rote Lehre"¹⁰. "Das grosse Schillerfest"¹¹ shows us the women of the lower classes who have a hard time in supporting their many children when the husband is dead or a good-for-nothing. "Wochenpredigt"¹² shows us the inadequacy of the church; while the people are working in the fields, the minister, who does not know what to do with all his spare time, preaches to elderly men and women who have done more than he in bearing the burdens of life.

Keller's attitude toward nature is also extremely realistic. He likes to picture rainy, chilly, and disagreeable weather, dusty roads, poor crops, etc.¹³. In "Trübes Wetter"¹⁴ he writes: "Die Lebenslust, die Todespein sie ziehn auf meinem Herzen Schach", and in "Gasel"¹⁵ we read: "Herbstnächtliche Wolken, sie wanken und zieh'n gleich fieberisch träumenden Kranken dahin".

Keller has evidently approved of a poet looking for subject-matter in the columns of a newspaper¹⁶. Perhaps he has received his own in-

¹p. 151. ²p. 213. ³v. II, p. 46. ⁴v. II, p. 98. ⁵v. II, p. 84. ⁶p. 151. ⁷v. II, p. 74. ⁸v. II, p. 90. ⁹p. 72. ¹⁰v. II, p. 26. ¹¹v. II, p. 153. ¹²p. 189. ¹³"Regen-Sommer", p. 59; "Land im Herbst", p. 68; "Das grosse Schillerfest", v. II, p. 153. ¹⁴p. 65. ¹⁵p. 61. ¹⁶"Ein Schwurgericht", v. II, p. 148.

spiration in that manner when he pictured the French foreign legion in the midst of glowing deserts¹. The poem "Clemens Brentano, Kerner und Genossen"² shows that Keller has completely broken with romanticism.

Theodor Storm's small volume of poetry proves him to be a decided forerunner of the naturalistic period. In describing nature his chief characteristics are: care for detail (mention of numerous plant species in "Waldweg"³, the mention of the less agreeable aspects of nature, such as the gray and barren seashore, the shrill voice of the wild goose in "Die Stadt"⁴, or of the scum of the sea in "Meeresstrand"⁵, the introduction of odors, such as that of the hay in "Sommermittag"⁶, and of autumn leaves and pines in "Waldweg"⁷, and finally a care for nature sounds in "Waldweg": "Und vorwärts, schreitend störte bald mein Tritt die Biene auf, die um die Distel schwärmte, bald hörte ich, wie durch die Gräser glitt die Schlange, die am Sonnenstrahl sich wärmte". The heat of the sun's rays is mentioned in "Waldweg" and in "Abseits"⁸. With this care for detail the nature pictures of Storm are wonderfully vivid and concrete. The cruel and unfeeling side of nature is emphasized in "Einer Todten II"⁹, where the poet complains that nature does not share his grief over the death of his friend. In "Aus der Marsch"¹⁰, we find him philosophizing about the oxen in the pasture.

The old folk-song realism again appears in Storm's "Elisabeth"¹¹.

The poem "Stosseufzer"¹² is characteristic of Storm's realism: "Am Weihnachtssonntag kam er zu mir, in Jack und Schurzfell, und roch nach Bier und sprach zwei Stunden zu meiner Qual von Zinsen und von Capital; ein Kerl, vor dem mich Gott bewahr; Hat keinen Festtag im ganzen Jahr." "Engel-Ehe"¹³ introduces us to the woman who keeps her house neat, but neglects her personal appearance; she talks to her husband in a cross, indifferent way as if she were throwing a bone to a dog, for she blames him for everything, for the impertinence of the servants, for the big washing, for the day's work and the sleepless nights, not to forget the dirty poodle and the children. "Eine Frühlingsnacht"¹⁴ vividly pictures the feverish patient lying on his warm bed: "Im Zimmer drinnen ist's so schwül; der Kranke liegt auf dem heissen Pfühl. Im Fieber hat er die Nacht verbracht; sein Herz ist müde, sein Auge verwacht.

¹"Schlafwandel", v. II, p. 72. ²p. 122. ³ed. used for Storm: Braun-schweig, 1900. "Waldweg", p. 227. ⁴p. 194. ⁵p. 194. ⁶p. 193. ⁷p. 227. ⁸p. 192. ⁹p. 211. ¹⁰p. 225. ¹¹p. 196. ¹²p. 225. ¹³p. 224. ¹⁴p. 229.

—Er hält die Uhr in der weissen Hand. Er zählt die Schläge, die sie pickt, er forschet, wie der Weiser rückt". The poem ends with the death of the patient. "Ein Sterbender"¹ again shows us a dying person; the old man is drumming on the window pane and watching the blood flowing through the veins of his hand, while the clock is ticking; the memories of his past life appear, and then he writes his wish that no minister should be allowed to officiate at his burial.

This realism of Storm often becomes uncanny, although there is no resort to the supernatural. In no other poem has the uncanny and horrifying mystery of death been expressed with a more terrible vividness and power than in "Geh nicht hinein"²; this absolutely realistic poem is truly supreme in its way: "Im Flügel oben hinterm Corridor, wo es so jählings einsam worden ist,—nicht in dem ersten Zimmer, wo man sonst ihn finden mochte, in die blasse Hand das junge Haupt gestützt, die Augen träumend entlang den Wänden streifend, wo im Laub von Tropenpflanzen ausgebälgt Getier die Flügel spreizte und die Tatzen reckte, halb Wunder noch, halb Wissensrätsel ihm,—nicht dort; der Stuhl ist leer, die Pflanzen lassen verdürend ihre schönen Blätter hängen; Staub sinkt herab;—nein, nebenan die Tür, in jenem hohen dämmrigen Gemach,—beklommne Schwüle ist drin eingeschlossen—dort hinterm Wandschirm auf dem Bette liegt etwas—geh nicht hinein! Es schaut dich fremd und furchtbar an". The poem goes on to tell how the young man died. Some of this uncanniness is also found in "Sturmnacht"³.

Unconventional expressions also occur in Storm's poetry; thus we have "alte Schatullen" and "schmeisst" in "Sturmnacht". The spirit of compassion appears in "Weihnachtsabend"⁴. It would thus appear that most of the realistic tendencies of the German lyric are united in Storm.

THE IMMEDIATE FORERUNNERS OF NATURALISM

Eduard Grisebach, going back to the "Dirnenlyrik" of Heine, has given us the modern version of a mediaeval legend in "Der neue Tannhäuser"⁵. Mediaeval myths and the puffing railroad of today occur side by side in "Es war um Ostern"⁶. A cruel sense of reality is found in

¹p. 259. ²p. 274. ³p. 226. ⁴p. 244. ⁵Because of the war in Europe I was unable to get a copy of "Der neue Tannhäuser". The poems referred to are to be found in Bethge's "Deutsche Lyrik seit Liliencron." ⁶p. 95.

"Feil hat sie Rettich"¹, which was suggested by an incident in a street scene and shows us the fate of the prostitute when youth and fair looks have left her.

Anzengruber, the naturalistic dramatist of Austria, has also put some of his realism into his poems. In "Des Bettlers Lied"² the world is seen through the eyes of a beggar. "Modernes Frühlingslied"³, a rather conventional spring-song, suddenly ends with the words: "Du nimmst doch deinen Reisepelz und auch den Fuss-sack mit?". "Stimmungsbild"⁴ gives us a gloomy picture of nature. "Die Näherin"⁵ is one of the best pictures of real life which Anzengruber has given us. Anzengruber's poems are only few and were not published collectively before 1884. It is also doubtful if he has influenced the naturalistic lyric since 1884 to any great extent, since modern naturalism in poetry is chiefly to be found in North German poets, if we make allowances for exceptions, such as Ferdinand von Saar.

In approaching Fontane and Ferdinand von Saar we are already dealing with the generation of Liliencron. Many of the later poems of these two poets have been written after 1884.

The language of Theodor Fontane is characterized by its simplicity and unconventionality, which place Fontane very close to Liliencron as a naturalistic poet. Any of Fontane's poems would serve as an illustration.

Fontane is especially a realistic painter of middle class life in Berlin. "Unsere deutsche Frau"⁶ introduces the average woman of the middle class in Berlin, who talks about the kitchen, the washing, the house, and her husband, who plays skat every Wednesday. Her views on the theater, on Sudermann and Schiller, are voiced; her favorite amusement seems to be to see the Kaiser, or to listen to the concert in the zoological garden. "Wurzels"⁷ gives us another insight into Berlin life. During the dialogue between the wife and her somewhat stubborn husband we hear the wife must make jelly, the hired girl must look after the fuel, and that the son goes to the Gymnasium on the horse-car.

In "Würd' es mir fehlen, würd' ich's vermissen?"⁸, Fontane reflects on the benefits of warm coffee, fresh rolls, and the morning paper at the breakfast table; he sees the apron hanging over the chair at the

¹p. 96. ²ed. used for Anzengruber: Stuttgart, n.d. Cotta. "Des Bettlers Lied", p. 253. ³p. 325. ⁴p. 280. ⁵p. 290. ⁶ed. used for Fontane: Stuttgart and Berlin, 1908. "Unsere deutsche Frau", p. 51. ⁷p. 78. ⁸p. 28.

butcher's across the street, and the small girls going to school. The exchange of words in the Tiergarten in "Lebenswege"¹ is also extremely realistic. "Fritz Katzfuss"² leads us into the grocery store; various articles sold are mentioned, such as soda, wash-bluing, etc., and we find the poet using expressions like "nölen" and "wie verbiestert". "Ja, das möcht' ich noch erleben"³ is a reflection on the grand-son going to the elementary school with his books in a bag (Mappe), and the blotters pasted into his note book.

Outside of middle-class urban life, Fontane has also given us some realistic pictures of society farther up, although these tend to be somewhat satirical. The stiff, cold formality prevalent in the higher Prussian society is represented in "Hoffest"⁴ and "Auf dem Matthäikirchhof"⁵; here people must limit their conversation to a few conventional and set phrases in order to avoid undue familiarity. The importance which the subordinate official attaches to decorations from the emperor is brought out in "Der Subalterne"⁶ and "Wie man's machen muss"⁷, and the modern worship of mammon is touched in "Erfolganbeter"⁸ and "Such nicht, wie's eigentlich gewesen"⁹. Fontane has given us glimpses of society in the large watering places¹⁰ and on the seashore¹¹. "Arm oder reich"¹², which incidentally mentions the telephone, names certain parvenu types of society: "Der Grünkramhändler, der Weissbierbudiker, der Tantenbecourer, der Erbschaftsschlieker, der Züchter von Southdownhammelherden, Hoppegartenbarone mit Rennstallpferden". The poet does not like these people, he prefers the very wealthy, such as the Goulds, the Astors, the Vanderbilts, etc. "Ein Ball in Paris"¹³ is also one of the realistic poems dealing with the higher class of society. The first two stanzas give us a very vivid and concrete picture of how the carriages and vehicles convey the ladies to the ball room. We read: "hin durch der Gassen Enge braust rasselnd der Karossen bunte Menge, —Hallo, die Peitsche knallt, die Rosse dampfen,—und jetzt ein kurzes 'Halt'—hell glänzt das Ziel, der prächt'ge Ballsaal des Hotel de Ville. Rings Fackelglanz; die Nacht ist lichter Tag, betresste Diener springen an den Schlag, leis knistert auf der steingehaunten Treppe der Atlaschuh, es rauscht die Seidenschleppe, der Mantel fällt, und jetzt in luft'gem Schal, selbst luftig, schwebt die Schönheit in den Saal".

¹p. 30. ²p. 61. ³p. 59. ⁴p. 36. ⁵p. 38. ⁶p. 37. ⁷p. 40. ⁸p. 41. ⁹p. 45. ¹⁰"Brunnenpromenade", p. 52. ¹¹"Der Sommer and Winter-Geheimrat", p. 37. ¹²p. 82. ¹³p. 300.

Fontane's "Die Geschichte vom kleinen Ei"¹ appears to be a picture taken from real life. The reader can vividly imagine how the countess with her two grown-up daughters and her consumptive son is departing for Italy amidst trunks and servants; how the young student, who has remained behind, spends his time in the "Krug", in playing whist, and in talking about oleomargarine, butter, the stock show, the wool market, and the grain crop. The language of the innkeeper's wife is very realistically reproduced: "Die Jungen wachsen 'ran, die richt'gen Rangen, mit unserm Willem is nichts anzufangen: Der Jung' is faul, für gar nichts hat er Sinn—ganz wie sein Vater dröhmt er bloss so lin—und's Rechnen wird ihm alle Tage schwerer".

Some more of Fontane's realism in language and subject matter is to be found in "Siegesbotschaft"², where a public dance is described. "Oben, auf rotgestrichner Empore, sitzt die Musik in vollem Chore: Klarinette, Geigen, Contrebass, und vor jedem ein Pult und ein Weissbierglas. Und unten drehn sich, in Schott'schem und Walzer, die Paare, dazwischen ein Juchzer, ein Schnalzer, und Zug und Hitze und blakende Lichter, am Fenster neugierige Kindergesichter, ein Rempeln und Rennen, ein Stossen und Stemmen, und mit eins: 'Da kommt ja der Neumann aus Cremen, der Laatsche-Neumann.—Ich wett', er bringt ein Telegramm".

The very realistic poem "Hubert in Hof"³ should also be discussed at this point. It tells how a railroad train had to stop at a small station because the tracks were covered with snow. The small railroad depot with its disagreeable odors and various sights is most vividly described. Even the crusts of snow that cling to people's boots, break off, and melt, are brought in.

Among the other poems of Fontane, we must not overlook "Land Gosen"⁴, which reviews the surroundings of Berlin and their products. "Unser Friede"⁵ refers to stagnant water alive with insects and giving rise to pestilential odors. "Afrikareisender"⁶ criticizes the unsanitary conditions in a big city. "Dolor Tyrannus"⁷ mentions opium, morphine, cocaine, chloral, ether, chloroform, bromine, iodine, etc. In "Contenti estote"⁸ the physician inquires about migraine, colic, and the liver.

Fontane has often carried his realism beyond Europe, and speaks of affairs in other parts of the world. He is especially hostile toward the combination of commercialism and Christianity which threatened to

¹p. 64. ²p. 272. ³p. 326. ⁴p. 76. ⁵p. 299. ⁶p. 50. ⁷p. 42. ⁸p. 55.

rule the world¹. His poems dealing of far away lands, such as "Die Balinesenfrauen auf Lombok"² and "Fire, but don't hurt the flag"³ are absolutely realistic in tenor, and entirely different from the totally unrealistic exotic poems of Freiligrath.

The most realistic nature poems of Fontane are "Herbstmorgen"⁴ and "Spätherbst"⁵. We are reminded of the hypersensitiveness of Annette von Droste-Hülshoff when Fontane writes in "Mittag"⁶: "Und doch es klingt, als ström ein Regen leis tönend auf das Blätterdach". An episode in the barn-yard seems to have inspired "Der Kranich"⁷.

Ferdinand von Saar is of a different temperament than Fontane. Fontane portrays the middle classes or the higher classes in a big city, his trend of mind is humorous, unprejudiced, and objective, he seems to regard life with good-natured contempt. Saar, on the other hand, often leads us into the slums, which he portrays with the most crass and unsparing realism imaginable. There is a menacing undertone in some of his poems which prophesy a social revolution, which the poet does not advocate, but which he seems to fear.

Saar shows us the factories in which the laborers work. "Der Ziegel schlag"⁸ takes us to the brick factory in a large field covered with yellow mud puddles; high chimneys tower above the wooden sheds. The dust, heat, mud, the pale faces of the laborers, and the monotony and drudgery of factory work are mentioned. "Arbeitergruss"⁹ deals with the sooty faced workman of the foundry, and the contempt which the physical laborer has for all purely mental labor.

We are then led into the slums. The delapidated tenement houses, overtowered by high chimneys, and surrounded by the smoke and foul atmosphere of the factories, half-naked children, anaemic and rachitic, stores in which unappetizing and disgusting food is kept for sale, low saloons, small traders in dingy and damp dwellings, sickness and idleness, dull, brutish people, and women with hard, but nevertheless lustful stares, all this is portrayed by Saar in "Proles"¹⁰. A similar poem is "Der neue Vorort"¹¹, where we see the scrofulous, rachitic, and anaemic women of the overcrowded tenement district. The adulterated foods sold to the poor people are a sign of the scientific advancement of the age. The children are taught in the district schools by hysterical school teachers. The poem predicts a social revolution. The latter is also fore-

¹"Britannia an ihren Sohn John Bull", p. 80. ²p. 72. ³p. 71. ⁴p. 6. ⁵p. 28. ⁶p. 12. ⁷p. 7. ⁸ed. used for Saar: Leipsic, n.d. Max Hesse, "Der Ziegelschlag", p. 36. ⁹p. 110. ¹⁰p. 145. ¹¹part II, p. 26.

casted in "Nachtbild"¹ where laborers and outcasts gather around the street lunch-stove, where unappetizing things are sold. The glowing coal in the stove is likened to the spark of hatred that will shortly kindle the great revolution. The poem "Das letzte Kind"² is perhaps among the crassest poems in literature. It shows us the woman of the slums, who, helpless against the brutish passions of her drunken husband, delivers herself of her eighth child in a barn; fortunately she manages to bring the child into the world dead, for the family is already at the verge of starvation. "Kontraste"³, contrasts the life of the laboring classes with that of the well-to-do. The workmen must work in noon-day heat with pick and shovel in order to mend the pavement, while the wealthy have left town, or spend their time in aesthetic enjoyment. The work and noon-day rest of the workmen are described most realistically. Socialistic tendencies are also strong in "Der Eisenbahnzug"⁴, where the railroad train is portrayed: "Abgeteilt nach Wagenklassen, müde von der Reise Qual, schau'n die Menschen stumpf gelassen durch die Fenster, eng und schmal." "Gesang der Armen im Winter"⁵ shows us the plight of the poor people in winter, when heavy snows have impeded the work of erecting houses, and when only a little money can be made by shoveling snow. "Das Judenweib"⁶ portrays the Jewish woman who sells matches, cigar holders, note books, and other small merchandise in the streets.

Saar's "Die Entarteten"⁷ expresses the modern theories of heredity and degeneracy in poetry.

Saar seems to be remarkably aware of the peculiarities of our modern day. "Drahtklänge"⁸ refers to the telegraph wires as the harp which voices the joys and sorrows of humanity. "An eine junge Holländerin"⁹ gives us an extremely realistic picture of a railroad depot. In the latter poem we hear the shrill whistle of the official, loud cries, and see the doors leading to the trains flung open, as well as the train slowly starting to move amidst snorting and puffing. He sees women going out to work in offices which were once filled by men only¹⁰, and in "Fin de siècle"¹¹ he imagines the future with its flying machines and its women who have lost their femininity.

¹p. 178. ²p. 138. ³p. 175. ⁴p. 144. ⁵p. 163. ⁶p. 173. ⁷p. 177. ⁸p. 35. ⁹p. 96. ¹⁰"Die Post-Eleven", p. 141. ¹¹part II, p. 65.

It is only occasionally that Saar treats of the higher society¹. Much more remarkable are his descriptions of city life as it appears on the surface. The hot and noisy streets are repeatedly referred to². "Liebesszene" was inspired by a young couple reading a torn book at one of the tables in a summer garden. "Stimmen des Tages" tells of a sleepless night and the relief afforded by the arrival of the day, when sparrows begin to chirp and heavy vehicles start to roll by on the street. "Stadtssommer" more especially emphasizes the oppressive heat of the summer in a large city. "Vergessene Liebe"³ very realistically describes the market place at the dawn of day. "Schlaftrunkne Gäule zogen hinter sich die Karren mit Milch und mit Gemüse nach dem Markt, allwo beim Scheine wandelnder Laternen die Hökerweiber ihre Plätze suchten", and "Mit Wagen kamen schon die Bauern; Schafe blökten, Kühe brüllten—" may serve as examples. In "Sonntag"⁴ the poet describes his Sunday afternoons; the streets are deserted, and he spends his time in reading. "Wie lieb ich es, an Sonntagsnachmittagen allein zu sitzen im vertrauten Zimmer". The sun shines through the window and casts a golden glow over his book.

Rural life is only rarely pictured by Saar, although the story of a runaway cow underlies the poem "Die Kuh"⁵, and "Das junge Weib"⁶ gives us a realistic description of a peasant woman washing a pan in a village street. On the other hand there is a great deal of realistic nature painting in Saar. The silent and oppressive heat of summer⁷, the dreary sadness of autumn⁸, when one can walk over damp and barren fields, where the feet of the pedestrian sink deep into the mud, and when the noise of the distant ax in the forest creates the real November atmosphere⁹, a winter night¹⁰, the pale winter sun and the cruel winter storms¹¹, the melting of the snow ("hörbar tropft es im Kreis"¹²), and the icy winds of early spring, when there are still traces of snow in shady places¹³, all this is concretely and vividly presented to us by Saar. "Auf der Lobau"¹⁴ describes the river quietly flowing past shores covered with brush; alder trees, white poplars, and the cry of the heron

¹"Wohtätigkeits-Redoute", p. 164; "Das erwachende Schloss", p. 132.

²"Stadtssommer", p. 24; "Stimmen des Tages", p. 28; "Liebesszene", p. 108. ³p. 101. ⁴p. 57. ⁵p. 130. ⁶p. 135. ⁷"Lied", p. 20; "Opferstunde", p. 91. ⁸"Landschaft im Spätherbst", p. 36. ⁹"Novemberlied", p. 115. ¹⁰"Winterabend", p. 24. ¹¹Abschied von Kaltenleutgaben", part II, p. 21. ¹²"Tauwetter", p. 25. ¹³"Die Lerche", p. 72. ¹⁴p. 84.

give atmosphere to the landscape. It is so quiet that the motion of the butterfly and the breath of the roe are almost audible. "Der Trauermantel"¹ describes the butterfly in the garden: "Einmal noch umkreisest du das weite Beet—dann, hohen Schwungs, entflatterst du ins nahe Dickicht, wo Fichtenzweige hell stämmige Birken umdüstern".

Aside from the poems of the slums, the big city, and the concrete, realistic treatment of nature, Saar has written several poems which reflect upon life in general in a most realistic way. It has been pointed out that he is especially successful as a realistic portrayer of women². Again and again he reflects upon the tragedy of women who begin to show their age³. In "Das alte Ehepaar"⁴ he reflects upon an old couple who have learned to understand and appreciate each other only with the approach of old age. In "Amara"⁵ the poet is shown as looking over old letters and a faded photograph; he is unable to understand how he could once fall in love with the woman whose picture he has before him. This poem is also decidedly realistic in tone.

CONCLUSION

To sum up the development of naturalism, we might say that the early folk-song realism made its appearance in German poetry shortly after 1770. The first evidences of socialism are also to be found at this time. This realism, first more or less limited to rural and outdoor life began to be transferred to urban and indoor life after 1800. At the same time a new and more modern note was sounded by several poets, such as the later Goethe, even more by Brentano and Chamisso, and especially by Heine; the latter poet gives the most pronounced evidence of the break with romantic idealism and of the blending of the folk-song realism with the modern spirit, although much of the Heinesque spirit had already been foreshadowed by Brentano and Chamisso.

The most minute analysis, especially of nature, is to be found in the poetry of Annette von Droste-Hülshoff; Heibel's "Mutter und Kind" stands out as one of the earliest attempts to picture a "milieu" in the slums of a large city; Theodor Storm again unites most of the naturalistic traits found in German poetry before his time. The realistic treatment of Berlin life by Fontane and the treatment of the slums by Saar already bring us to the naturalistic period proper.

¹p. 72. ²see Minor's "Ferdinand von Saar": Liepsic and Vienna, 1898.

³"Clarisse", p. 38; "Ottilie", p. 106; "Die alternde Magd", p. 140.

⁴p. 136. ⁵p. 104.

We may now turn to the question as to whether we are justified in considering the appearance of Liliencron's "Adjutantenritte" in 1884 as the beginning of a new period in German poetry. It is generally accepted that the appearance of a great and original personality as that of Liliencron had dealt a death blow to the period of imitation and sentimental idealism, to the "Epigonenlyrik". On the other hand, the naturalists have added very little, if anything, in regard to striking innovations as to subject matter or even expression. But, although all naturalistic details are to be found before 1884, the naturalists have been more consistently and more exclusively naturalistic than most of the poets before 1884. It will also be noted that the most naturalistic of the poems of Fontane and Saar are the later ones which have been written after the advent of the naturalistic period.

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AUTOBIOGRAPHY

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